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Doctor Who
MAGAZINE™
No.151 • AUGUST 1989

TEN TOM BAKER VIDEOS MUST BE WON!

Colin's back!

Trouble on stage

BATTLEFIELD

EXCLUSIVE PREVIEW

PLUS

STUNTS • YETI

LOCATION GUIDE

PREVIEW

Battlefield recording is now complete, which features the return of Nicholas Courtney as Brigadier Lethbridge-Stewart, Jean Marsh as Morgaine and Angela Bruce as Brigadier Winifred Bambera. A new design for the U.N.I.T. logo has been created for this story and the new uniforms are more in keeping with those of the real United Nations peace keeping force. *Battlefield preview, Page 5.*

Photos: Richard Bignell

MATRIX DATA BANK

It's back to the short columns again, I'm afraid, as with the Twenty-sixth Season well underway, the space is needed for those tantalising previews. So, to start us off, a letter from Matthew McKnight of Reading who wants to know what the top *Doctor Who* videos in order of sales are.

BILL AND BEN ON TOP

To answer this I contacted Tony Greenwood, the head of Marketing at BBC Video. Unfortunately, the BBC is not permitted to release actual sales figures, but he has kindly supplied us with a ranking order by sales of those *Doctor Who* tapes released so far. He also told me that the top selling BBC video of all time is the *Watch With Mother* tape which has sold in the region of 320,000 copies.

The BBC regards a tape as a best-seller if its sales exceed 100,000 and only ten BBC titles have, so far, reached that figure. These include programmes like *Fawlty Towers* and *Postman Pat,* but none of the *Doctor Who* tapes individually have come anywhere close to reaching that number of sales. He did stress, however, that the tapes are consistent sellers and do not do all that badly – which is why they are continuing to release them.

The ranking order for the tapes released so far is as follows:

1 *Death to the Daleks*
2 *Day of the Daleks*
3 *Spearhead from Space*
4 *Revenge of the Cybermen*
5 *Terror of the Zygons*
6 *The Talons of Weng-Chiang*
7 *The Robots of Death*
8 *Pyramids of Mars*
9 *The Seeds of Death*

The Five Doctors and *The Brain of Morbius* do not appear on the above list because those two tapes have been deleted from the BBC's catalogue and so therefore the sales figures no longer appear on their listings.

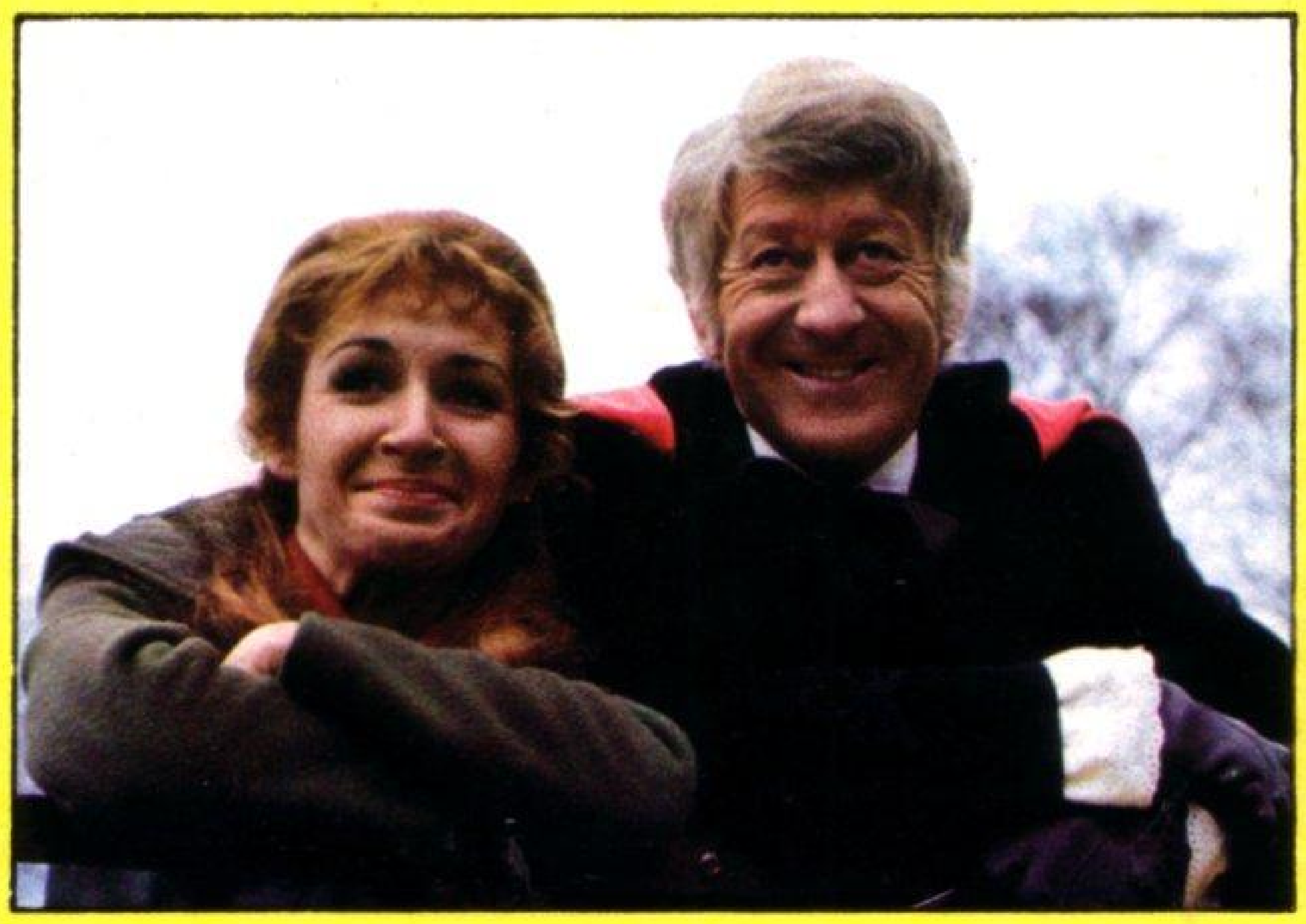
A scene from *Death to the Daleks*, the top-selling BBC Doctor Who video.

It is interesting to note that the top three are all Pertwee adventures and, of course, the top two are Dalek stories. It is less encouraging to see the black and white Troughton adventure *The Seeds of Death* at the bottom, this being the only black and white tape released to date. It will be interesting to review this ranking order in a year or so to see how well *The Daleks* does against the other new adventures, *The Ark in Space* and *The Time Warrior.*

PURPLE PERIL

Finally, a quick question from Jeff Dewey from Colorado, USA who asks how often the Doctor used iodine as, according to the novel of *The Highlanders,* he uses it to disinfect the Laird's wound. In fact, this scene was added for the novel – it does not appear in the transmitted episode – and I don't recall the Doctor ever using iodine on tv.

Data Bank compiled by David Howe. If you have any questions about Doctor Who, *send them to David at the editorial address. Sorry, we cannot make personal replies.*



"What are you a Doctor in, exactly?"
"Practically everything . . ."
Liz Shaw and the Doctor, *Spearhead from Space*

Editing ***Doctor Who Magazine*** can make you a Jack (or Jo) of all trades. Along with the day-to-day responsibilities of editing and commissioning articles come the other things – answering correspondence, for which there's never enough time, finding new material for a Magazine fast approaching its Tenth Anniversary, working on new comic strips – the list is never-ending.

One of our biggest headaches is the sheer range of readership **DWM** has. Enthusiasm for *Doctor Who* is reflected in all our letters, critical or complimentary, from readers as young as seven to seven hundred (actually, around thirty-six plus, but I'm sure you get my drift). Finding the right mix of articles to appeal to such a wide age range is a daunting task, but the results of the Magazine survey we ran in **Issue 145** have been very encouraging.

Not only have we learnt that most of what we're doing seems to keep you reading, we've also picked up some new ideas and found there's an interest in some of those already under consideration. By **Issue 154,** an even better ***Doctor Who Magazine*** will be coming your way. Keep watching the news stands!

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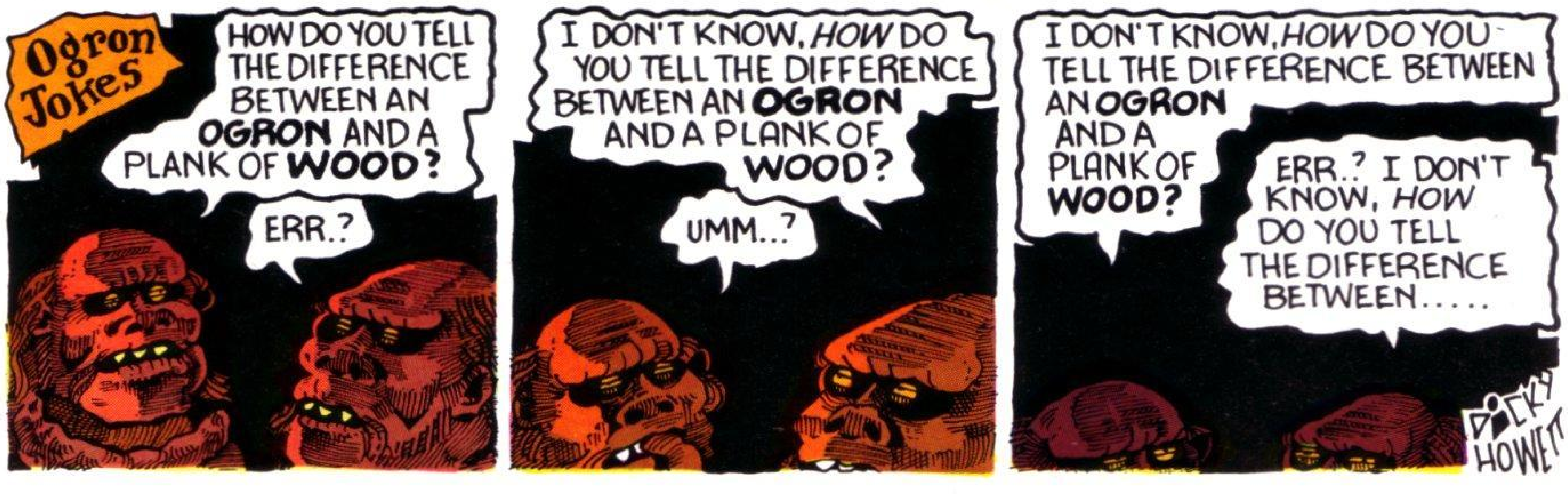
Editor: **John Freeman**
Assistant Editor: **Louise Cassell**
Woodentop: **Gary Gilbert**
Production: **Jenni Bird**
Advertising: **Julie Hughes**
Advisor: **John Nathan-Turner**
Magazine Group Editor: **Sheila Cranna**
Managing Director: **Robert Sutherland**
Excelsior: **Stan Lee**

Writers this issue: David Howe, John Freeman, Lee Matthews, Dominic May, David Auger, David Richardson, John McClay, Guy Daniels, Richard Bignell, Dan Abnett, Paul J. Smith.

Thanks this issue: Jan Vincent-Rudzki, Andrew Pixley, Barry Newbery, Julian Vince and Derek Ware.

On the cover: The Doctor (Colin Baker) in trouble with Delilah (Judith Hibbert) in *The Ultimate Adventure.*

Doctor Who? by Tim Quinn and Dicky Howett



Ogron Jokes
HOW DO YOU TELL THE DIFFERENCE BETWEEN AN OGRON AND A PLANK OF WOOD?
ERR..?
I DON'T KNOW, HOW DO YOU TELL THE DIFFERENCE BETWEEN AN OGRON AND A PLANK OF WOOD?
UMM..?
I DON'T KNOW, HOW DO YOU TELL THE DIFFERENCE BETWEEN AN OGRON AND A PLANK OF WOOD?
ERR..? I DON'T KNOW, HOW DO YOU TELL THE DIFFERENCE BETWEEN.....
DICKY HOWETT

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Gallifrey Guardian

BBC STRIKES HIT SEASON 26

For the second year running, the recording of *Doctor Who* has been disrupted, this time as a result of a series of twenty-four hour strikes by Union members at the BBC. Last season's *Greatest Show In The Galaxy* was threatened with cancellation when asbestos was discovered in studios at Television Centre resulting in their closure for a period of several weeks.

The first two days of industrial action to have any effect occurred on 9th and 10th May during location recording of Ben Aaronovitch's *Battlefield* at Rutland Water in Leicestershire. Recording was stopped for forty-eight hours and the re-scheduling of the remaining days of the shoot was necessitated. The unit was able to remain at the location for an additional two days to tape the scenes planned for the days lost.

On the eve of the *Battlefield* studios, at the end of the same month, a further day's action on Friday, 26th May hindered progress on three of the four stories in production at the time. During post production of *The Curse of Fenric*, director Nicholas Mallett lost a day's editing and Alan Wareing was unable to complete a day's location recce for the season's closing tale, *Survival*.

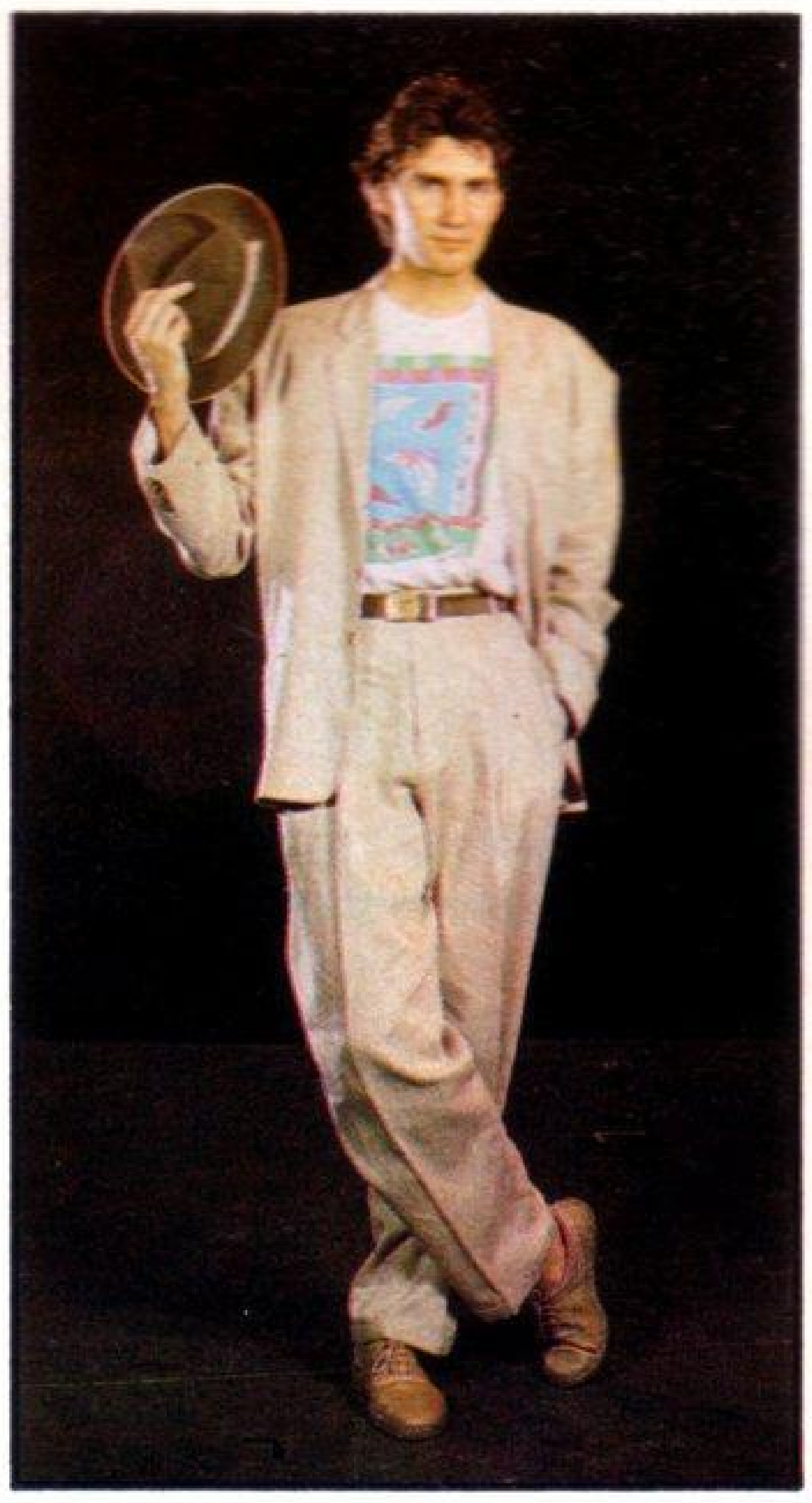
However, *Battlefield* again took the full force of the strike and lost a day's studio rehearsal at North Acton's Rehearsal Rooms for their stint the following week. More importantly, the properties and set dressings needed for the studios were due to be delivered to Television Centre on that day. The weekend and Bank Holiday Monday following meant the firms used couldn't deliver until the Tuesday morning – the first day of recording. With an afternoon start essential, the whole three days had to be hurriedly re-arranged so that work began using sets that needed little or no set dressing.

With the Unions intent on continuing their action in support of their pay claim, and targeting large, prestigious BBC events over the forthcoming months, it remains to be seen how the rest of the season will be affected.

SEASON RUNNING ORDER CONFIRMED . . .

Producer John Nathan-Turner has confirmed the running order for the four stories comprising the Twenty-Sixth season when it goes out on BBC1 later in the year. No story has remained in its original production order which has *Battlefield* opening as expected, followed by the studio-bound *Ghost Light*, then *The Curse of Fenric* and finally *Survival*. *Doctor Who* is expected to begin in the first week of September although a specific transmission day and time remains unannounced.

DAVID TAKES THE STAGE



With Colin Baker now more than half way through his well-received run as the Doctor in *The Ultimate Adventure*, two new dates have been added to the tour in August, which then looks as though it will come to an end in Britain. These are August 7th, the Kings Theatre, Southsea and from August 14th for two weeks, the Congress Theatre, Eastbourne.

David Banks made his first appearance as the Doctor in *The Ultimate Adventure* in April. He stepped into Jon Pertwee's shoes in Birmingham after Jon Pertwee was taken ill with flu. Despite the initial disappointment of the audience to Jon's non appearance, Dominic May reports

▶

MERCHANDISE ROUND-UP

The bad news first: **Who Dares** have reluctantly dropped their 1990 *Doctor Who* calendar from their range of licensed products, citing the withdrawal of financial support from the United States. "It's something we regret, but we hope to resume production with a 1991 edition," said Andrew Skilleter.

The cancellation of the calendar comes at a time when support for *Who* in Britain and Australia is once more on the increase thanks to the popularity of the current production team, but many areas of the United States have yet to see much of the new series.

The fourteen episode seasons mean Stateside Public Broadcasting Stations are still waiting to air McCoy's episodes when there is more material to show. PBS Stations "use up" first runs of new *Doctor Who* material very quickly.

The good news: the Tom Baker Myth Makers is now on sale and it's probably the best of these interview tapes so far. Tom is as charismatic as ever, and there are some very interesting anecdotes on the tape about both him and his years on *Doctor Who*. Worth catching.

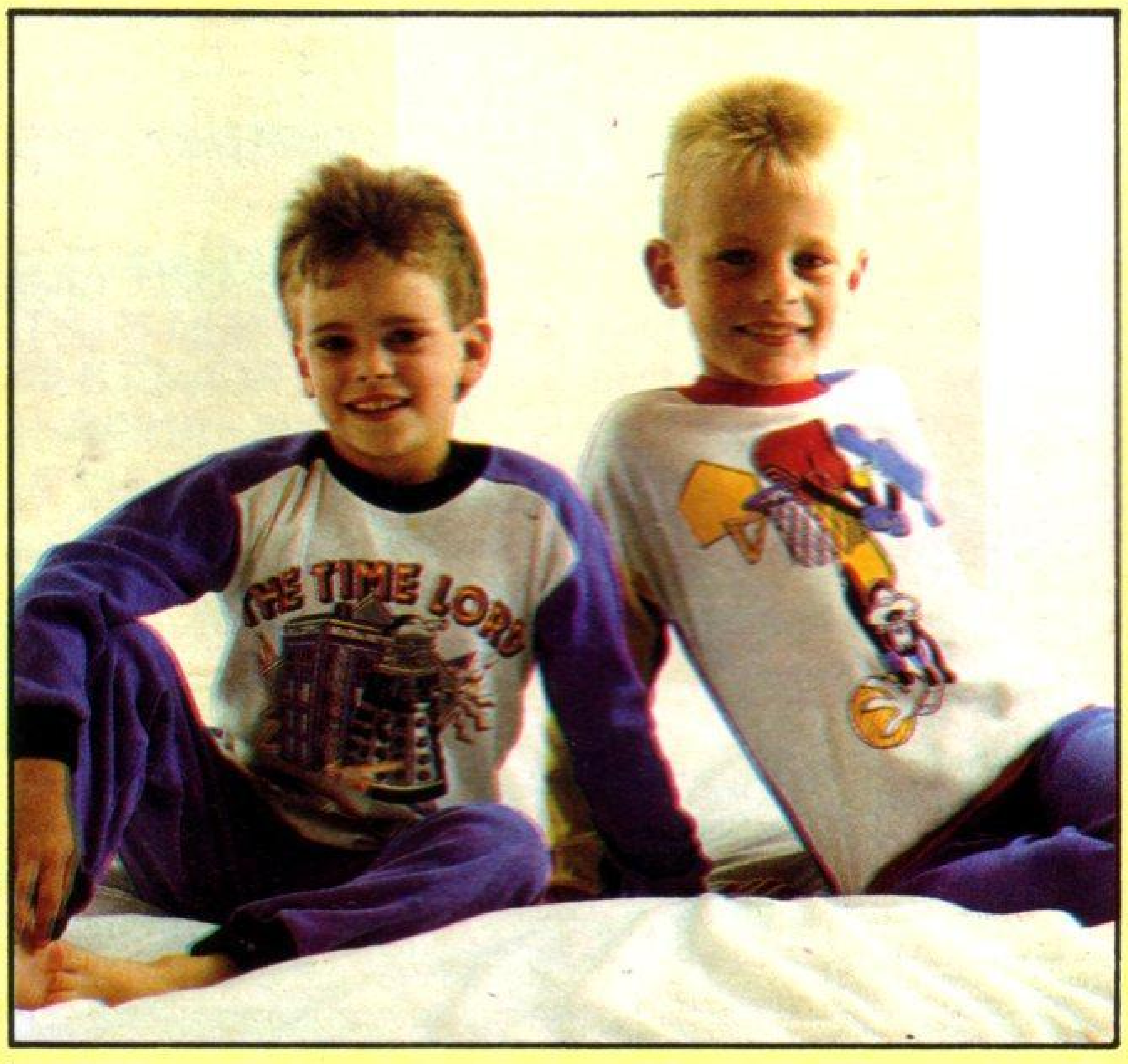
For some reason we've neglected to mention **John Fitton**'s *Doctor Who* binders, which is pretty silly because they're very good. They cost £5.95 each plus £1.40 postage and packing from John Fitton Books. John McElroy left his address off his advertisement in **Issue 149:** orders should go to him at 88 Rosebank, Holyport Road, London SW6 6LJ.

The **Target** book release this month is *The Chase*, the first of three Dalek novels by John Peel to be released this year. That goes on sale at £1.99 on 20th July.

Watch out for the appearance of a police box in a junkyard in adverts for Hammerite on ITV. Meanwhile, SuperChannel have the following line-up for July, all starting at 9.00am: 26th, *The Deadly Assassin*, episodes 1-2, 27th, episodes 3-4; 28th, *The Robots of Death*, episodes 1-2, 29th, episodes 3-4; 30th, *Horror of Fang Rock*, episodes 1-2, 31st, episodes 3-4.

New items in production at present include *Doctor Who* stationery, more T-shirt designs and further releases in the **Dapol** range. More details as they become available.

Tom Baker Video Competition, Page 6.



The new Mothercare *Doctor Who* pyjamas for young children, costing £8.50 for small and £9.50 for larger sizes. But where are the underpants?

that David successfully managed to take a firm hold of the proceedings and give patrons two hours of solid entertainment.

Despite short notice, David displayed all the indications of being able to give a very charismatic portrayal. He played the part in a casual two piece suit with white T-shirt underneath, sporting a felt hat. It was a little unimposing, but reflected the character David was trying to portray.

DAVID IS 'TALKING TO JOHN' . . .

Not content with the plaudits received for his performance in *The Ultimate Adventure,* David Banks is starring in, and directing an entertaining short play called *Talking to John,* starring two other *Ultimate Adventure* players, Stephanie Colburn and Troy Webb. Written by Jimmy Chinn, David's directorial debut concerns a young couple's quirky relationship and their chosen arbitrator, John. Whilst comic in parts, the play deals frankly and even disturbingly with the breakdown of communication in a modern marriage and is advisedly not suitable for the young!

The play will be presented twice weekly from 9.45-10.35pm at the following venues: Edinburgh Playhouse, 5 & 6 July; Wolverhampton Grand, 13 & 14 July; Northampton Derngate, 20 & 21 July; Canterbury Marlowe, 27 & 28 July; Southsea Kings, 3 & 4 August; Eastbourne Congress, 10, 11, 17 & 18 August.

GERMANY BUYS McCOY

The German Network Channel, RTL, has purchased forty-two episodes of *Doctor Who* for screening in their Autumn schedule of programmes later this year. At the recent BBC Showcase in Brighton, to attract overseas buyers and co-producers for corporation output, representatives from the popular German channel agreed to buy Seasons Twenty-Four, Twenty-Five and Season Twenty-Six on its impending completion. The deal helps confirm the success of McCoy's Seventh Doctor and cement the programme's significant presence in a very competitive European and World market.

A S(LIGHT) ERROR

Due to a communication breakdown between **DWM** and the Production Office during the preparation of **Issue 148,** we gave the impression that some of *Ghost Light* (previously *The Bestiary*) was set on Gallifrey, which is not the case.

BOOK NEWS

All four script-writers for Season Twenty-Six have agreed to novelise their respective stories for publishers W H Allen in 1990. Ian Briggs' *Curse of Fenric* is already close to completion and could be on the shelves as soon as March or April next year.

The tail-end of the 1989 schedule expects to see Kevin Clarke's *Silver Nemesis* appropriately released during the anniversary month of November. *The Greatest Show in the Galaxy,* by Stephen Wyatt, is the 'regular' title for December but has Jean Marc l'Officier's third *Doctor Who Programme Guide* out the same month. All three sport cover artwork by Alister Pearson.

Outstanding Hartnell story, *The Planet of the Giants,* by Terrance Dicks is the first publication of the new year and Graeme Curry's *Happiness Patrol* is February's release. *The Space Pirates* novelised by Terrance Dicks, the long-awaited book of his *Remembrance of the Daleks* by Ben Aaronovitch and *Curse of Fenric* are currently vying for release in the subsequent months. **See Graham Williams interview p.7.**

CASTING LATEST

The well-known film and tv actress, Sylvia Syms, has been woo-ed to star in *Ghost Light* – the last story of Season Twenty-Six to go into production later this month. In this all-studio story she plays a character called Mrs. Pritchard.

Another casting move has the comedians, Hale and Pace, as the Perivale shopkeepers, Harvey and Len, featured in Rona Munroe's *Survival.*

A late addition to the cast of *Battlefield* for the three days of studio recording at the end of May, beginning of June, was *Juliet Bravo*'s Noel Collins as Pat Rowlinson, landlord of the featured hotel, The Crowfeast Arms.

BEYOND THE TARDIS

The production of Shakespeare's *Hamlet,* currently being performed by the RSC in Stratford-Upon-Avon, has William Russell aka Russell Enoch aka Ian Chesterton (1963-5) among its distinguished cast.

On the radio front, Maureen O'Brien has been reading installments of Elizabeth Taylor's *A Game of Hide and Seek* for *Woman's Hour* on Radio 4 while Nicholas Courtney played the extraordinarily named Sir Graball D'Encloseland in Robert Tressell's *The Ragged-Trousered Philanthropist* on the same station.

At the end of April, Verity Lambert sold 50% of her company Cinema Verity to Carat Entertainment, the Anglo-French production company. She commented, "We have been looking for working capital which allows us to develop our own material and we want to take advantage of the European market. I also hope it gives us inroads into barter and sponsored programming which I don't think is necessarily a bad thing." (**DWM 148** reported the projects that are in the development stage.) She attended the Cannes Film Festival in May where her film *A Cry in the Dark,* starring Meryl Streep, was one of the official films in competition there.

Innes Lloyd, *Doctor Who*'s fourth producer and arguably second only to Verity Lambert in terms of success beyond the programme, was appointed drama consultant to Antelope Films with effect from April 21. He is overseeing a number of projects there while maintaining his status as a senior BBC producer. He is currently producing *Bomber Harris* and is executive producer of *A Private Life,* which will be released as a feature film later this year.

Current script editor Andrew Cartmel and popular Season 25 and 26 writer Ben Aaronovitch have teamed up to pen *Hazard,* a pan-European ecological thriller to be made for Mark Forstater Productions. It is intended to be high quality drama aimed to appeal to the UK audience yet European enough to attract co-production finance for potential overseas sales.

Gerry Mill is one of the four directors assigned to Yorkshire TV's *Yellow Street,* a 13 part series starring Mark McGann which has been filming in Hong Kong since April. Gerry's *Who* claim to fame was as director of *The Faceless Ones* for Patrick Troughton's Doctor. Gerald Blake, director of *The Abominable Snowman* and *The Invasion of Time,* has become the umpteenth *Who* director to work on the BBC's *EastEnders.* Perhaps he can boost its falling ratings.

Equity, the actors' union, is threatening to sue the BBC for a hefty settlement over Davros actor Terry Molloy's contracting of hepatitis during a BBC function at Broadcasting House back in 1987.

Finally, Alistair Fullerton, a well known puppeteer, died at the beginning of April. He was one of the dancers who attended the Masque (*of Mandragora*) during Season 14's opener starring Tom Baker.

LEAD FREE DALEK?

A record number of more than 1000 motorists went green in a marathon lead-free conversion staged in Wolverhampton town centre in April.

Sylvester McCoy was the guest of honour at the event, which will soon have a place in the Guiness Book of Records.

The lead-free campaign was organised jointly by the local council and the local evening newspaper, *The Express and Star* and took place on Sunday, 30th April. Roger Clark, co-ordinator of the local *Doctor Who* Society, was called on to build a Dalek in two days for the event!

Picture shows Sylvester puzzling over just how to convert a Dalek with identical twins Mark and Wayne Goodhead. **Photo: Stephen V. Parker.**

Reporters this issue: John McClay and John Freeman, with thanks to Roger Clark. Beyond the TARDIS compiled by Dominic May.

PREVIEW BATTLEFIELD!

The opening story of *Doctor Who's* Twenty-Sixth Season is the keenly-awaited second script from Ben Aaronovitch, whose first contribution to the programme was last year's Anniversary, and runaway, success *Remembrance of the Daleks*.

Based on an idea and first episode of a story Ben called *Storm Over Avallion* which was written on spec for Script Editor Andrew Cartmel in 1987, *Battlefield* is a four-part adventure of considerable strength and structure. It's well-placed to capture public attention when *Doctor Who* returns as part of the BBC's Autumn schedule in September.

Featuring a fighting-fit Brigadier Lethbridge-Stewart and actor Nicholas Courtney, along with the International Organisation known as UNIT, *Battlefield* sports a powerful cast. Jean Marsh, who once played short-lived Companion Sara Kingdom in *The Daleks' Master Plan,* is back in *Doctor Who* playing Morgaine. She's an evil temptress of the future and main adversary for the Doctor throughout this near-contemporary tale of Knights in shining armour.

James Ellis, best known from *Z-Cars* and *One By One,* stars as Peter Warmsley and Christopher Bowen is the warrior Mordred – Son of Morgaine. Doris, so often referred to in past stories as the love of the Brigadier's army life, is now his wife and is played by Angela Douglas. The alternative army-lead, Brigadier Winifred Bambers, has ex-*Angels* actress Angela Bruce modelling an updated UNIT uniform and insignia.

Other cast members include Ling Tai as Shou Yuing, Marcus Gilbert as Ancelyn, Stefan Schwartz as the Knight Commander and Marek Anton, who later in the season appears in *The Curse of Fenric,* is playing The Destroyer.

Michael Kerrigan directs story 7N and his first four episodes for the programme. Kerrigan took his production team on location at the beginning of May and began recording in and around Black Park in Buckinghamshire. Then it was on to Hambleton and Rutland Water in Leicestershire where the idyllic lake-side setting and a sparklingly yellow Bessie played host to the season's first national press call. A three day studio block completed the recording at the end of the same month.

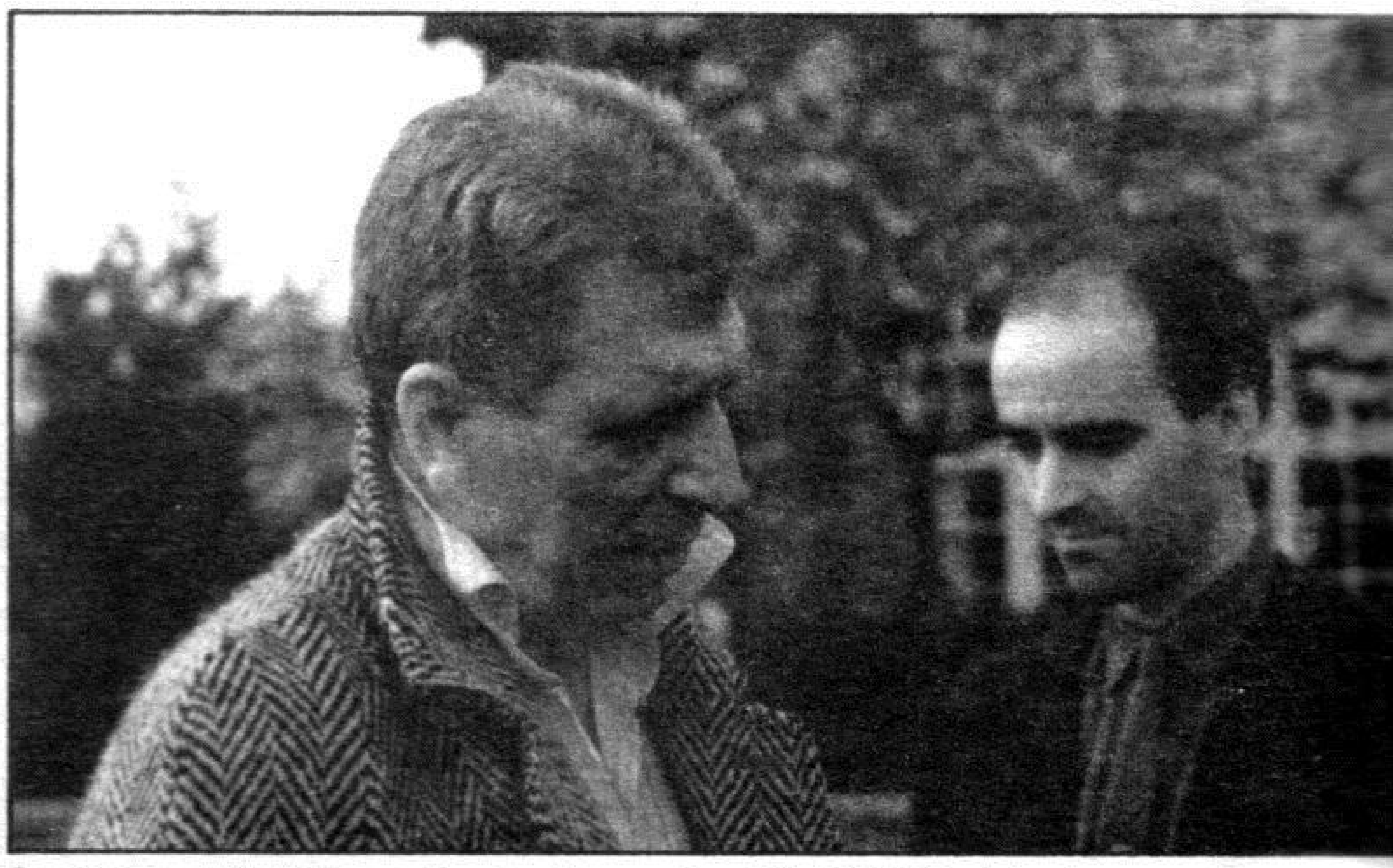
Sylvester McCoy's Seventh Doctor returns for his third year along with side-kick Ace – the couple having previously established themselves as one of the most successful Doctor/Companion relationships of recent years. They voyage to an Earth of the near future and discover a stranded military convoy in rural Cornwall, England. Their cargo is nuclear and a local lake-side archaeological dig is disrupted.

As the weather takes a definite turn for the worse, a series of unnatural happenings begins that leads the innocent search to shed light onto the ancient, mythical legend of King Arthur to take on a terrifying significance.

Who are the 'Strangers' from the sky? What is the secret hidden in the depths of the Lake of Avallion? From whose power does Morgaine steal strength and threaten Earth's current dimension? Look forward to how all is revealed when the present is plunged against its own past *and* future on the Battlefield.

Preview by John B. McClay.

TOM BAKER VIDEOS TO WIN!



Tom Baker and Nick Briggs on location for recording of the Myth Maker Interview Tape.

Tom Baker's seven years as the Doctor has made life without the character a little difficult for him. Since leaving the show, Tom has put his time-travelling days firmly behind him, rarely talking about them in public. Bearing in mind this reticence on the subject of *Doctor Who,* it came as a surprise to learn, late last year, that Reeltime Pictures had interviewed Tom for their growing range of Myth Makers tapes. I wondered just what would result.

The interview was recorded in East Hagbourne, site of *The Android Invasion* by Terry Nation, back in 1975. It's not obvious, but it seems that Tom virtually leads us through the interview (conducted by the ever capable Nick Briggs) and that he is in control of the event completely, in a quiet sort of way. Even the distraction of a few passing cars and a woman on horseback becomes something he uses to move the interview along, revealing some of his background, how he became an actor and many thoughts and feelings about his years on *Doctor Who.*

This interview is the best Myth Makers I've seen so far. Tom Baker is my favourite Doctor, and that character is still there, rising to the surface in moments of obvious charm and clever wit, then disappearing again almost as quickly. Tom comes across as highly intelligent: he's also very strange, but you'd have to see the video to understand what I mean by that remark.

Even the usual Myth Makers story, with Tom and Nick stalked by a mysterious military type, works quite well on this, and there are some special touches which make this a unique event. This interview is not straight-forward and only tells part of the story, which is how it should be. It's extremely watchable, never dull and the production values are first rate. Highly recommended! *(Reviewed by John Freeman)*

Doctor Who Magazine **has TEN signed copies of the Tom Baker interview to give away. To enter, simply answer the three questions below and send the answers (postcards only, please) to The Tom Baker Video Competition, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. Don't forget to include your name and address on the card, plus your age. Entries MUST be received by 20th September, 1989.**

The questions are a) name the film in which Tom Baker played Rasputin b) in which story did the Doctor feature without a Companion and c) which story featuring the Fourth Doctor was never completed due to strike action?

Graham Williams

Last month Off The Shelf took a rather overdue look at *The Nightmare Fair,* the first of Target's 'Missing Episodes' series of novels based on untelevised scripts from the original Season 23. This first one was penned by ex-*Doctor Who* producer Graham Williams, who worked on the latter end of the Tom Baker era.

Graham has now left the world of television and runs his own hotel with his family in the depths of Devon. He still retains links with the series, most obviously by his writing of the script of *The Nightmare Fair,* originally destined to open Season 23, but dropped when Michael Grade, then Controller, BBC1, decided to "rest" the programme.

My first question to Graham was how did he find himself writing for the programme some six years after finishing his stint as producer?

"It was a phone call out of the blue from John Nathan-Turner, or more accurately his script editor, Eric Saward. They asked if I fancied writing a story and whilst I was thinking up storylines, would I please think along the lines that Douglas Adams and I had thought along when we wrote *City of Death,* ie tying it into a particular location. In that case it was Paris, here Blackpool. John had a contact at the Blackpool Pleasure Beach and they had offered virtually unlimited help and resources.

"It also tied in with the fact that in those days there was an exhibition of *Doctor Who* up there – it was all distinctly commercial – absolutely no altruism at all! I was told that if I didn't find all that too inhibiting, could I go to

Blackpool with Eric and look around.

"They then, rather nervously, added a further restriction – would it be impossible to work into the script *The Celestial Toymaker?* Fans were keen for a rematch and the BBC had negotiated the rights to the character. My response to that was 'Yes'. I remember seeing the original transmission back in 1966 but never since, so I hadn't the faintest idea what was what.

"They got the scripts out of the BBC Library for me and I recall there was one episode still on tape and I watched with absolute amazement. It seemed that almost the entire half-hour episode was taken up by a game of hopscotch and I kept thinking that if we devoted as much time to one small section of story, viewers would be rampaging up to Shepherds Bush!

"It's extraordinary watching the different pace of the programme 20 years ago. When I was producing it, I tried to keep well away from the wham-bam *Star Wars* splatter. I tried to concentrate on character and quirkiness, which the fans hated me for! And here I was now accusing someone else of doing the same. I suppose it's all just fashions in television.

"I hadn't seen much Colin Baker when I started on the scripts, I suppose four – no, make that five minutes! I've known Colin, though, from previous work he'd done and think he's a damned good actor. He had a commitment to *Doctor Who* that was absolute. I did like what he was doing. It's quite an acid test recasting a Doctor – I recast Tom Baker every fifteen minutes! It was a love/hate relationship *par excellence* – I have enormous respect for the man, but he could be just a little bit irritating! But so could I, I'm sure.

"The thing you must think about when recasting the Doctor is firstly, does the actor have the stamina for the part because the schedule is so punishing, and secondly you look at him and think of all the things in a *Doctor Who* story and then the bottom line must be, 'Do you believe this guy could save the Universe?' Colin, I believe, could.

"At some point I remember John Nathan-Turner wanted the script as two fifty-minute episodes but I know I structured the story in my head as a four parter which was what I was used to. Anyway, it certainly ended up as a four parter again, which I prefer. Mind you, it had to be said that 'four armed' is not always forewarned! Each story has what Bob Holmes used to describe as dog legs – episode three is always a bitch. You've got to have everything set up and the interest going during episodes one and two but you cannot blow the gaff until the last episode so part three is often a thinly disguised holding section, with lots of running around.

"It was a few months after I'd finished the work that I learnt that it wouldn't be made after all, but as I was onto other things by then, it didn't seem too bad, just disappointing. The chance to write the novel again just came out of the blue. I'd been asked by W H Allen, when I was producer, to adapt other people's scripts into novels but I'd refused, partly because I'm not a prose writer, either by training or talent, and partly because the money was appalling. No, mostly because the money was appalling!!

"Then they asked me if I'd like to turn *The Nightmare Fair* into a book. It was an intriguing and challenging idea, and I said yes. It was also the only way these poor old scripts would ever see the light of day! I made no changes from the script though, it's all as I wrote it. The only real difficulty I had was that when we had scripts when I was producing the show, you passed them on to directors, designers and everyone else and their input helped shape your vision into a programme.

"As it had not appeared on television, none of that visual material was provided and I found myself putting in all the stage directions and descriptions. This meant that my first draft was half as long again as the final version so it had to be slightly trimmed. In other words, I elbowed ninety-eight percent of that descriptive, flowery, undying, deathly prose to immense advantage!

"Yes, I enjoyed writing the novel, far more than I thought I would, but whether I'd do any more, we-e-ll . . ."

Interview by Gary Russell.

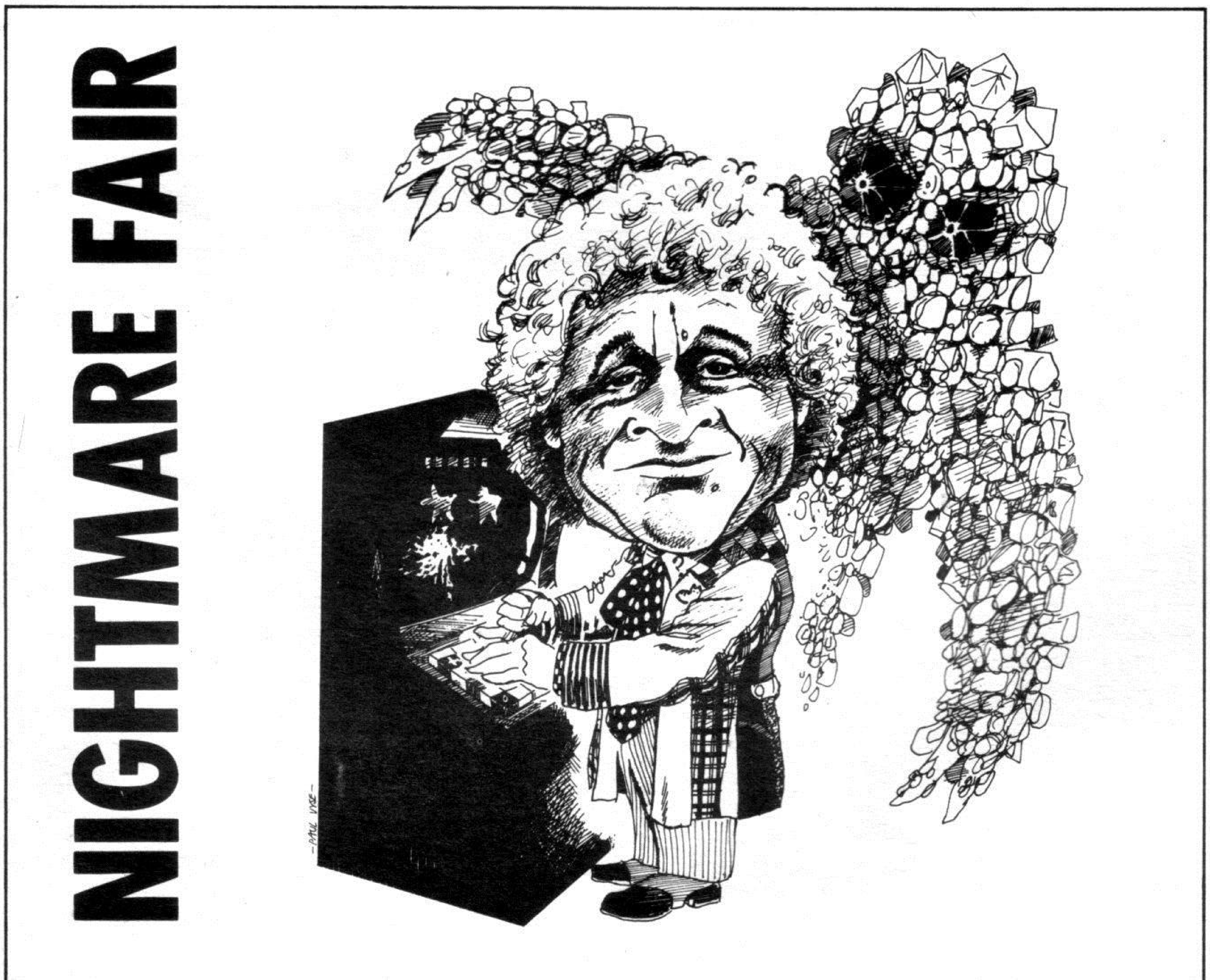


Illustration: Paul Vyse

ROAMING MONSTERS:

THE YETI

A Yeti under attack from Jamie (front, centre) and the monks in *The Abominable Snowmen.*

The Yeti are the very substance of dreams; representations of the kind of creatures that lurk in the deeper recesses of our consciousness, occasionally surfacing to manifest themselves in the nightmares that often disturb an otherwise peaceful night's sleep.

They are a menace which seems to behave with no other motivation than to pursue you through the eerie corridors of dreams, gaining more and more ground as your pace inexplicably slackens. Then, as they finally come within striking distance, you awake with a start as a terrifying claw descends to strike the fatal blow.

Despite having these nightmares, people seem to have a curious predilection to fill their imaginations with more horrors and abominations. Ever since the human race has possessed the ability to communicate coherently with each other, stories have been told of assorted monsters, goblins and demons. The Yeti are the creatures of a similar folklore, in which children believe implicitly and adults – even though it is they who recount such stories – scoff at.

However, even *those* adults are not as sceptical as they might pretend to be; they too are intrigued by the notion that such creatures could just possibly exist outside the stories from which they gain their substance. The Yeti are a typical example of this phenomenon.

Stories concerning the existence of the beasts have found their way into the columns of newspapers with reports of expeditions travelling into the upper reaches of the Himalayas to track them down. With the advent of television, Nigel Kneale drew upon these expeditions as background for his 1955 play, *The Creature*. It was a major source of inspiration for *Doctor Who* when it came to tell its version of the truth about the Yeti . . .

The Yeti that appeared in *Doctor Who* were some seven or eight feet in height, covered in a thick swirling mat of fur. Befitting their height, they were bulky in stature with a head which was fronted with a darker pelt of fur which hid any facial features. From their arm-pits their torso expanded into a large rump and hind section which rested upon two short, stubby legs. The feet were hairless with three toes that cantilevered out to support the creature. The hands were similarly without any hair and were covered in the same ribbed skin which was evident on the Yeti's feet.

To operate the costumes the actors had to climb in through a slit which opened in the back and support the suits by their shoulders. Inside, the costumes had foam pads which made the Yeti appear bulky as well as making it easier to rest on the actors' shoulders. The most sinister aspect of the Yeti's appearance was the flap which descended from the head section to cover a small cavity which, when discovered, revealed the Yeti's 'true' nature.

THE GREAT INTELLIGENCE

The Yeti were merely convenient arms and legs for the Great Intelligence which controlled them through the silver metallic spheres that nestled in the disguised cavity. If it was not for the Intelligence the Yeti would have been as aggressive as a stuffed exhibit like the one that was many years later to find its way into the private museum of Julius Silverstein in *The Web of Fear.* The Yeti are the embodiment of the Intelligence's will on Earth, as were the human beings who fell under the Intelligence's malignant influence.

Padmasambhva, the master of the Det-sen monastery, was the first victim. However, unlike Staff Sergeant Arnold in the later *The Web of Fear* story, the Master Padmasambhva still had some semblance of free will as he was able to occasionally protest against the Intelligence's directives. It was Padmasambhva's great power of mind which touched that of the Intelligence in its nomad existence in space, but despite his great wisdom and knowledge he was easily beguiled into helping the entity establishing a corporeal state on Earth.

The Intelligence soon exerted its influence over Padmasambhva, protracting the old man's life over hundreds of years to complete its task. When the entity's power in Tibet was finally broken, the old man collapsed like a puppet whose strings had suddenly been severed; but he was more than an ordinary marionette: he was a puppet who operated other puppets, the ferocious Yeti themselves.

▶

In his inner sanctum in the monastery, Padmasambhva sat before a board which represented Det-sen and its mountainous environs. The board was used as a macabre chess set on which the old man would move small Yeti chess pieces on the Intelligence's command and outside the monastery the Yeti would play out the moves.

After *The Abominable Snowmen,* the Intelligence was still very much a mystery. In *The Web of Fear* when Colonel Lethbridge-Stewart enquired about its identity, even the Doctor was at a loss to provide a clear explanation: "Perhaps the best way to describe it is as a sort of formless, shapeless thing floating about in space like a cloud of mist."

One aspect that the story illustrated was that the Intelligence had become more powerful. In the early portion of the story, the entity caused the TARDIS to make a forced landing in space where it promptly ensnared the vessel in an enveloping web and brought it to Earth.

SOFT SPOT

This was not an act of revenge on the Intelligence's behalf as it had a far more sinister purpose. It explained that it had been following the Doctor's adventures in space and time: "Your mind surpasses that of all other creatures. Your mind will be invaluable to me. Therefore I have invented a machine that will drain all past knowledge and experience from your mind." It is a process that would have left the Doctor with the mind of a child.

The channel for the Intelligence to once again manifest its influence on Earth had been provided by Travers who had brought back an intact Yeti and its control sphere from Tibet. For years he had tinkered with the sphere to discover on what principle it functioned. Then one day it vanished and found its way to the dormant Yeti which stood in the Silverstein museum. Once it entered the Yeti, the beast transformed . . .

When the production team were on their week's location shoot for *The Abominable Snowmen,* local children came to watch the Yeti lumber around the rugged Snowdonia mountainside which was the location used to represent Tibet. Instead of having the desired effect of thrilling these youngsters, these impressionable children found the Yeti attractive. In their eyes, the Yeti appeared as larger and cuddlier versions of their favourite toy companions back at home.

This fascination was not simply confined to the children. Many years later, even Patrick Troughton himelf was moved to confess that he actually had a rather soft spot for the beasts. Rather than run the risk of having the younger viewers sympathising with the Yeti and booing the hero, the production team decided to drastically alter the Yetis' appearance.

The new Yeti were sleeker in design with two types of hair. The upper section of the costume was covered with thick matted hair, the long strands of which tapered over the lower portion of the body, which was covered by shorter groomed strands. The head portion of the creatures had a gaping maw, topped with a mound which was presumably intended to represent the creature's nose.

In *The Abominable Snowmen,* the characters were under the misapprehension that the Yeti were living creatures who for some unaccountable reason had turned from their timid outlook on life to suddenly terrorise the passive monks and lamas of the Det-sen monastery.

In *The Web of Fear* the soldiers, and the civilian contingent, who were beseiged in the Goodge Street Fortress in London's Underground railway network, knew that the Yeti were not creatures of flesh and blood but robots disguised in fur clothing. Perhaps because of this new perception, the previously faceless Yeti were given eyes that glared menacingly in the darkness like one hundred watt light bulbs, giving the creatures a new air of robotic menace.

MARK II

The new Yeti hands were also larger, even though they now only had three digits on each hand as opposed to the previous four. The claws that extended from these stubby appendages were larger; more efficient when despatching anyone foolhardy enough to ignore the London Transport warning signs and step off the platforms to venture into the gloomy tunnels. These changes were finally tied up with a cummerbund of ribbed skin which wrapped itself snugly around the robots' waists.

With these changes in appearance, the production team were careful not to underestimate the viewers' powers of observation. When the Doctor was taken to the Goodge Street Fortress, he was shown a series of slides which plotted the progress of the strange mist and fungus which was engulfing London; a mist which was even capable of absorbing radio waves. One of the slides showed a Yeti. The Doctor was quick to notice their change of appearance and christened them as the Mark II Yeti.

The Yeti attack in *The Web of Fear.*

Illustration: Brian Hudd.

These Mark II Yeti were noisier than their predecessors. The two-note electronic signal which had been previously only associated with the Yeti control spheres was now heard whenever any of the creatures were present. For the first time the creatures were also heard to roar.

Many years later, the Third Doctor, Jon Pertwee, often stated his belief that the monsters in *Doctor Who* were always more frightening when out of their native environments. To illustrate his argument, he said that a Yeti would always be more frightening if you found one sitting on a loo in Tooting Bec. The sound of the Yeti roaring was actually created by modulating the sound of a lavatory being flushed in the Radiophonic Workshop!

The new Yeti also exhibited a new found preference for high-technology. The creatures used weapons similar to the hand-lasers seen so frequently in science fiction films. Instead of firing a beam of concentrated light, the guns sprayed a gooey, web-like substance which was equally effective in containing the blasts generated by high-explosives and liquidating hapless newspaper vendors.

At an initial glance, the new appearance of the Yeti seemed to frustrate the aim of making the beasts more menacing, but once the monsters moved and the actors began reacting to them, the terror began. This was not simply due to the claustrophobic confines of the Underground – one of the most stimulating locations ever used in *Doctor Who* – because when the Yeti left the tunnels and ventured into the open air, a really frightening scene ensued.

NO ESCAPE

The action took place in Covent Garden, the then site of the famous fruit market, where a group of soldiers were retreating after being unable to successfully combat the monsters. Some of the soldiers sought refuge by lying on the awning above one of the traders' stalls, while the Yeti lumbered about looking for more victims. Unfortunately one soldier's foot protruded over the edge, enabling a Yeti to seize and drag the soldier to his death . . .

After *The Web of Fear,* the Yeti disappeared for some time from *Doctor Who.* There was to have been a third Yeti serial which was going to be centred around a gloomy castle in the Scottish Highlands, which was rumoured to have been Jamie's final story. However, there was a dispute between Mervyn Haisman and Henry Lincoln, the creators of the Yeti, and the script editor, which ended with the writers vowing never to work on *Doctor Who* again.

For the next few years the Yeti were occasionally seen in publicity calls. The first took place in the grounds of the BBC's photographic premises in London, where Jon Pertwee posed with a Mark II Yeti when it was announced that he was to play the new *Doctor Who.*

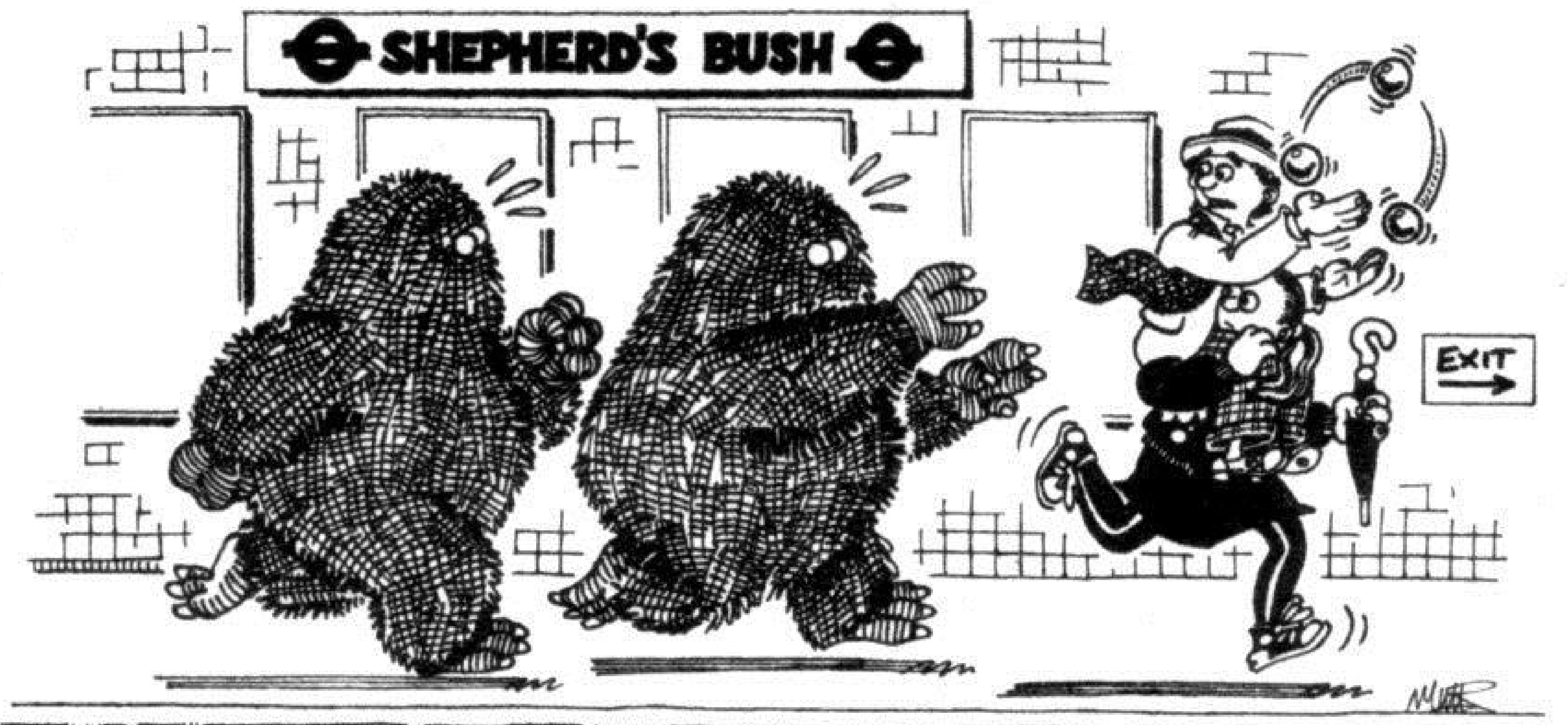
A few years later Frazer Hines and Deborah Watling took part in a photo-call to illustrate their interviews in the *Radio Times Tenth Anniversary Special.* The Yeti used on this occasion was a Mark I.

Apart from a brief appearance in the trial scene in *The War Games,* viewers had to wait until 1983 to see the Doctor encounter a Yeti again. This took place in *The Five Doctors.* However, the Yeti that appeared behaved in a very different way from what had gone before. The beast leapt up and down and bounded around the cavern with an agility never seen before. It is tempting to speculate that this was intended to be a real Yeti, as was featured in the closing scenes of *The Abominable Snowmen.*

Despite these random appearances, the Yeti are very much monsters of the past who live on in our memories. If they are in our memories, perhaps new Yeti stories are happening all the time – in the very depths of our dreams . . .

David Auger

Nick's View



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THE FALL GUYS

CREATING HAVOC

The second part of our series on stunt work in *Doctor Who* by David Richardson and John B. McLay

The high proportion of stunt work in the Twenty-fifth Season heralded the occasion of this specialist craft in *Doctor Who* coming full circle. In the beginning, as the programme launched into production for the very first time in 1963, stunts formed one of the most vital ingredients of its unique mixture. The seed was sown in *Doctor Who* when the director's assistant, Douglas Camfield, chose to use Derek Ware, whom he had known from *Z-Cars,* to co-ordinate *An Unearthly Child.* This actor turned stunt performer was called on to arrange the fight scene between the two cavemen in episode four.

At that time, stunt doubles were little known in drama production at the BBC. "They wanted a real crash-bang fight," Derek recalls. "The director, Waris Hussein, was not at his best with action so he gave me a free hand. I doubled Jeremy Young and I had Billy Cornelius double Derek Newark – with all the gear on you couldn't tell the difference.

"I was allowed to go in and supervise the editing of that sequence. I would tell them if the shots were too long, or if they would be more effective in a different order. I was accused of bullying the Editor and it's something I have never done since. On those early *Doctor Who*s, fights would be done mainly on film, because video slowed the whole thing down. No matter how fast you moved, you had to rely on the Vision Mixer flicking from camera to camera in time, and they invariably came in late.

"There were no facilities for editing video tape in those days. It took two days to film as well, which was considered another first. As a result of that caveman sequence, I was given first refusal on the bulk of the *Doctor Who*s for the next eight years."

Ware was to control a similar sequence in *The Aztecs* early in that First Season. He doubled William Russell for the fight between Ian and Ixta. "That came about because both actors were not available on the day that the sequence was shot. I had no resemblance to William, but the costumes covered our faces, so it didn't matter. The sequence didn't work, because you cannot use doubles exclusively – the trick is to have cutaways to the artists' reaction shots. It was done in one take ▶

Stuntman Derek Ware is "killed" in *The Crusade: The Lion.*

with one of the cameras shooting off the set, showing the backdrop and the gap, for the whole time. Those shots were unusable."

Derek's experience as a swordsman came into good use for the historical adventure, *Marco Polo,* which saw him practising with Saracen blades for a major sword fight. "The Saracen blade was curved which made it a good cutting weapon for fighting on horseback. When fighting on the ground, you deal the death blow by bringing the sword over your head and stabbing the victim. I had worked out how Marco Polo was going to kill his opponent, but at the last minute, the Producer, Verity Lambert said it was out of the question. She thought it was too violent."

Douglas Camfield, at around that time, had just become a Director. He had great faith in Ware's acting ability and would employ him for dialogue as well as for action. "Most directors believed that if you were a stuntman you couldn't be an actor. I played the Bus Conductor at the end of *The Chase.* It was William Russell and Jacqueline Hill's last scene and was done on the back lot at Ealing. There was no party – the swinging Sixties were quite late in arriving at the BBC.

"I also played the Egyptian Tuthmos in *The Daleks' Master Plan,* which was all dialogue and I had to be heavily made-up. I sneaked off and, using an old Rep technique, highlighted what little muscles I had at the time with dark make-up. Jean Marsh had just taken over as the Companion, and Douglas wanted her to be a karate expert. They had an expert teach her, but he had no idea how to make a fight look dramatic. He was never used again."

In the mid-Sixties, Derek Ware had formed his Stunt Agency, *Havoc,* and one of its first big assignments was *The Smugglers.* More so than for any other story in the black and white era, stunt work was an integral part of its production. During filming in Cornwall the story called for significant numbers of fights and much horse-riding. "At one point, I was cantering along a field, when my horse stepped down a hole. I went straight over his head and into a cowpat.

"We filmed on a trawler for the scenes set on the ship, and ran into very rough seas. Everyone was going green, and I remember at one point Julia Smith shouted 'Action!', threw up over the side, and then just continued directing. It was that sort of thing that has made her the woman she is today."

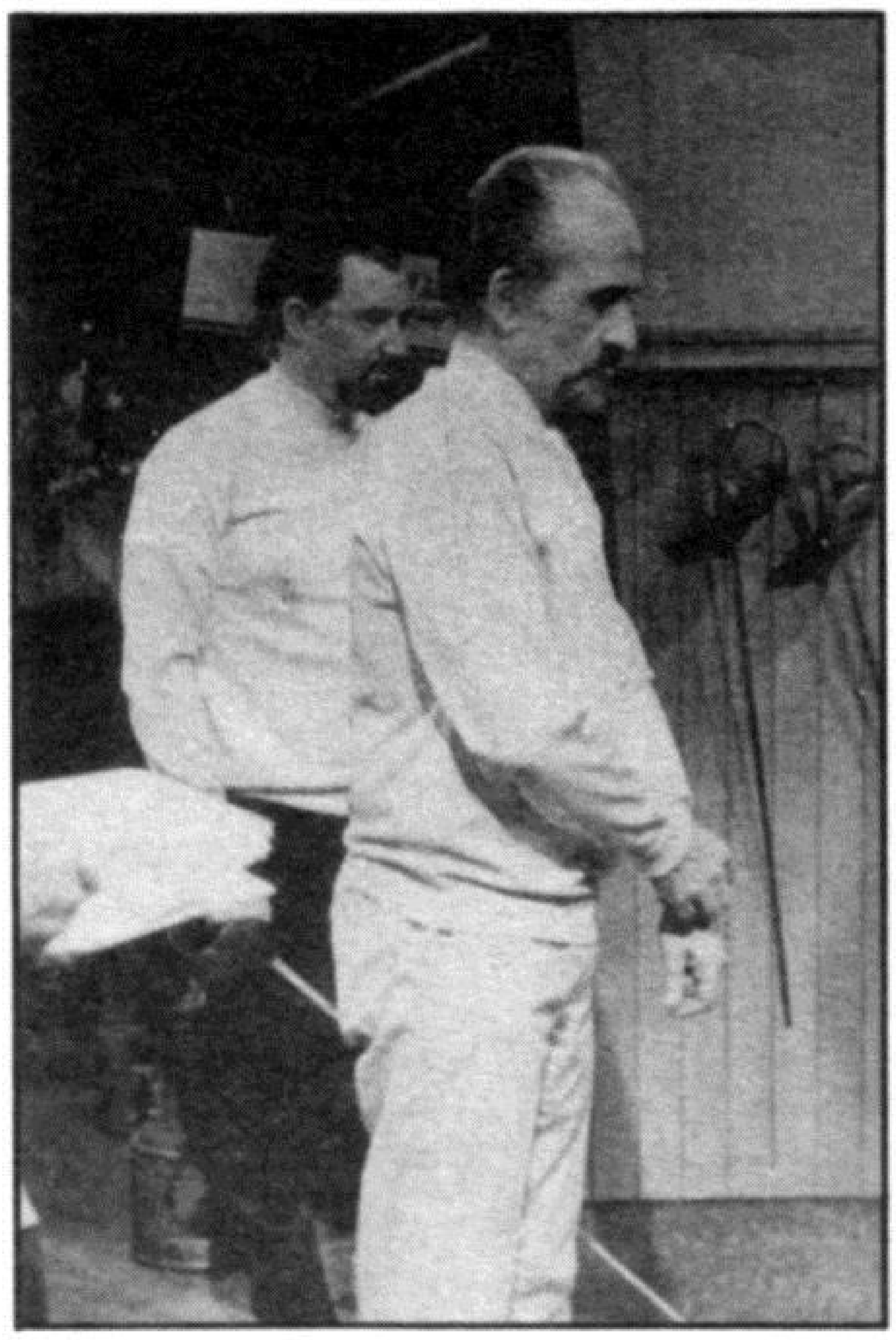
A friend had introduced Derek Ware to an up-and-coming stuntman called Terry Walsh who went on to become a mainstay of *Doctor Who* work. Walsh was employed for a studio fight in *The Smugglers,* which he remembers as being utterly chaotic. "There were six stuntmen in the crypt playing pirates, and as the camera cut away to someone with some dialogue, we had to run up the stairs and change into Revenue men and then come back through the gates of the graveyard.

"They did a cut-away to more dialogue, and three of us ran back into the church and changed into pirates again. We did the fight, keeping the camera at waist level, so that as we fell down dead we could crawl over and pick up a new wig and come back into shot as someone else. One guy actually went to the wrong gravestone, and a row broke out over whose wig it was."

Derek Ware's involvement with the Patrick Troughton years was limited. He arranged one fight in *The Underwater Menace,* but his busiest story then was *The Web of Fear.* "We did a sequence at Covent Garden, and all ended up being covered in the web stuff. We were blasting off guns at the Yeti and having no effect on them. The intention was that they should pick people up and throw them. They couldn't do anything too energetic, however, because the costumes were rather unmanageable, and were pear shaped and didn't look that menacing. If the bulk had been in the shoulders they would have looked less cuddly. There was one guy playing a Yeti, who was enormous, about six foot seven, who didn't turn up on the day of filming. We rang him at home and his wife said it was because the costumes were much too hot for him!"

In 1970 Jon Pertwee became the Doctor, and the series changed radically. Pertwee was keen on action sequences, and was at first wary of using stunt doubles. He didn't feel anyone could convincingly pass themselves off as him. *Havoc*'s trump card was Terry Walsh, a stuntman who, Pertwee had to admit, when in wig and costume looked almost identical to him.

The Ambassadors of Death found *Havoc* arranging a battle scene between UNIT troops and rebel soldiers in the disused warehouse. "I had six stuntmen on that," explains Terry. "We had a fall down an iron staircase which is a tricky stunt to do. Someone was actually killed attempting it for *Z-Cars.* Director Derek Martinus wanted the soldiers to look authentic. I had another agency called *Militar,* so I was able to provide blokes with short haircuts who could aim, load and fire any kind of rifle."



Roger Delgado as The Master is briefed for a sword fight in *The Mind of Evil.*

The Tribe of Gum saw the first stunt fight scenes in *Doctor Who.* Photo: Barry Newbery.

For *Inferno, Havoc* were in Rochester where much of the action took place at the top of enormous gas towers. It did nothing to help Jon Pertwee's vertigo. Ware remembers, "He did everything himself. We thought of putting a wire on him, but it wouldn't have helped." Another of *Havoc*'s regulars, Alan Chuntz also worked on *Inferno,* and praises Pertwee for his bravery. "That tower was about one hundred and fifty feet up rusty broken staircases. When you walked on the roof it shook. We tried to make him relax by sitting up there with him and cracking jokes."

Pertwee survived the filming intact, but Chuntz was injured during a stunt that went wrong. The script called for Pertwee to drive his car directly at Chuntz, who would then leap out of the way. "It wasn't anyone's fault," says Derek Ware, "he was wearing an ungainly pair of boots and slipped under the car. He had to have about eighteen stitches in his shin." Chuntz didn't let the accident bother him much. "Three days later I got a call asking me if I was willing to do a dive into Bradford Docks. I told them to call back in ten minutes. I put gauze around my leg, blocked it in with vaseline and put a plastic bag round it held with an elastic band. I rang back and said 'You're on!' and did the stunt. I found out later that if I had kept the bag on for any longer, I would have got gangrene."

The most dangerous stunt in the story was Private Wyatt's fall from one of the gas towers, which Douglas Camfield was keen for Derek Ware to perform. "I told him I was willing to fall a maximum of forty feet, and the gas tower was supposed to be ninety. I played Wyatt and got Roy Scamell to perform the fall in long shot. When Roy and I arrived at the location, we found it was actually about forty-five feet. It was shot with a wide angled-lens which made it look higher and we had cardboard boxes to break Roy's fall. When you see the finished sequence Roy actually shoots himself. He plays the UNIT soldier who fires up at Wyatt and he performs the fall."

Terror of the Autons kicked off the 1971 season with a showdown between UNIT troops and Auton dummies wearing huge carnival masks. *Havoc* arranged the battle, hiring twelve stuntmen and each performed a major stunt. Stuart Fell, a keen young performer noted for acrobatics, appeared in the first of his many *Doctor Who* episodes, playing a UNIT soldier. "I had to be blown up over the top of a landrover, which I did by jumping onto a trampoline, and then the explosions were set off as I went flying. Afterwards, we smelt smoke and it was coming from the back of my trousers. I had been peppered with tiny stones that had got into the fuller's earth covering the explosives."

Perhaps the most spectacular performance came from Terry Walsh, who played the Auton Policeman. For episode three he did a fall down a steep slope having been hit by a car. "It wasn't actually scripted that way. I was just going to be hit by the car, but when we got to the location I suggested that the fall would show the Autons were indestructible. I wanted it to look as though I'd been hit, knocked down the hill and I would start climbing back up again immediately.

"To make it look more convincing I had a mini-trampoline near the edge, which I would hit and go over in the air. ▶

The final fight scene from *The Aztecs: The Day of Darkness.* Photo: Barry Newbery.

At that time I used to train in Martial Arts. I was an instinctive break faller. Just before I reached the bottom of the hill I put my arm out and arched my body, which threw me upright again."

Despite the inherent hazards of the chosen occupation, the stunt crew still enjoyed location filming. Terry Walsh managed to trick Chuntz several times. "On one occasion we were playing soldiers, and picked Alan up and attached him to a hook on the wall. He couldn't reach the ground, and we just left him hanging there. If I was ever out late at night, and Alan was asleep in his hotel room, I'd knock on his door and cry out, 'Your early morning call!' He would actually get up, get dressed and be in the lobby wondering where everyone else was."

For Derek Ware's favourite story, *The Claws of Axos,* he played a deranged tramp, Pigbin Josh, who was supposed to be at least 30 years older. "The make-up girl was Jan Harrison who did a painstaking job with plastics to age me. We did that in January and there had been a heavy frost that night so everything had frozen over. They gave me a child's bike to make it look funnier, and on the handlebars were plastic bags full of possessions. I had to cycle down the road, see the flying saucer and go off into a pond.

"I did the stunt once, but they asked me to do it again as I hadn't gone over the handlebars. It had been hard enough to keep the thing upright. The front wheel had been ruined so we couldn't go again. I then had to be dragged into the ship by a tentacle. This presented problems; I had to shuffle along to help them pull me. The tentacle was just a bit of rope being pulled by a couple of guys inside the ship."

Havoc worked intermittently on the programme the following year. *The Curse of Peladon* required little stuntwork, although it did give Stuart Fell his first chance to get into a monster costume. "Alpha Centauri had six tentacles, so my arms were in the top two and they attached fishing thread to the others so I could move them. The eye was operated with a motorcycle brake mechanism. The body was made out of basketwork which rested on my shoulders, and the head was lightweight fibre glass. There were bits of string laid across the head and painted red to make them look like veins.

"The walking around was quite awkward, so I developed a little Chinese girl-like shuffle. Alpha Centauri had to fall over in one scene, and it was important that the head stayed on so I had a little handle built inside the head so I could hold it down as I fell.

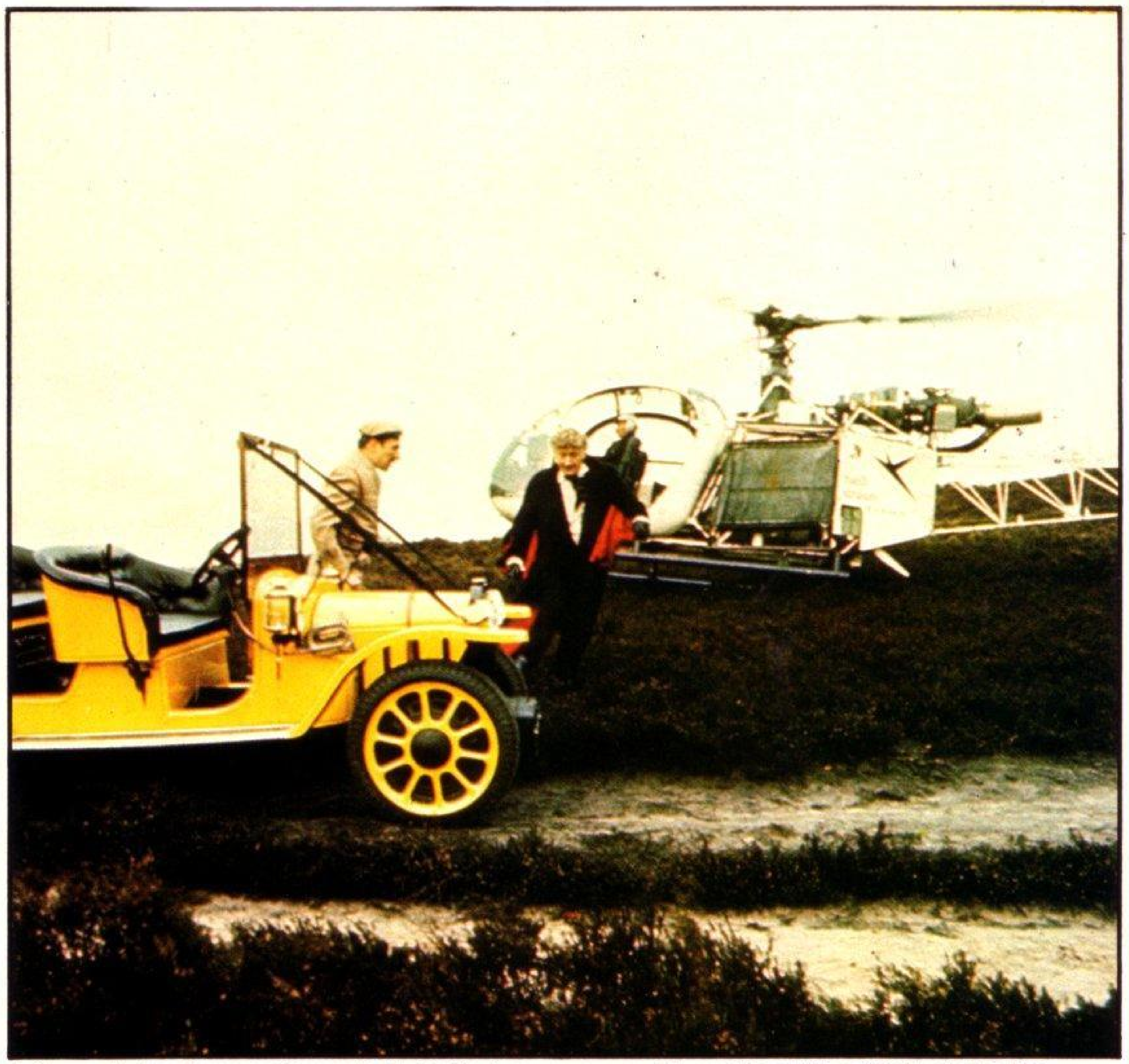
"Ysanne Churchman was doing the voice, and we got the miming going quite well. I knew all the lines, and in my head I would be repeating them along with her so that I was moving at the right times."

The Sea Devils proved to be the action story of 1972. Derek Ware appeared in his final *Doctor Who* role, doubling Roger Delgado for the fencing scene with the Doctor at the climax of part two. "I doubled Roger because he had been injured in a car accident. The steering wheel had bruised his chest very badly. It was strange, as he actually died in another car accident a year later. He was a master swordsman, but in this instance wasn't able to do the more energetic shots. We used big Victorian practice sabres which can give you a hell of a bruise, and they tend to hit the chest. They only had one wig for the Master, so we had to take turns in wearing it."

The major battle scenes were recorded in Portsmouth, for the Sea Devils rising from the water and attacking the Naval Base. Stuart Fell was one of the six men playing Sea Devils for the scene. "The beaches were very steep shingle, and as the waves came in they would drag us back. We were supposed to rise out of the water, so the director would shout 'Action!' and we would duck under, count to eight, and then all come up together. We would be holding our breath underwater, but when we came up we still wouldn't be able to breathe because the water would be trapped within the latex masks."

Terry Walsh worked on the same scene, and remembered other difficulties. "We all wore wetsuits under the costumes, which were quite buoyant. As soon as we ducked under, our feet came

Stuntwork began with the very first *Doctor Who* story, *The Tribe of Gum.*



Action and adventure were to punctuate the Pertwee years, as evidenced from this publicity shot in *The Ambassadors of Death.* Havoc played a key part in the look of the show.

off. If you had seen the rushes of that you'd hear these sea monsters saying, 'My foot's come off!'"

The Sea Devils had guns which fired with flash wool, and had tended to be unstable. When the wool detonated, it should have blown out of the tube, but sometimes exploded within the weapon. "I remember we had problems with them," says Stuart Fell. "You would fire, someone would shoot you, and you would drop dead onto the pebbly beach, only to be told that the mechanism hadn't worked properly and we had to go again."

With *The Three Doctors,* the series reached its tenth anniversary. Terry Walsh was presented with arranging a rather run-of-the-mill fight sequence between the Doctor and Omega's Champion. In an attempt to make it more interesting, he persuaded Director Lennie Mayne to shoot in slow motion against a black backdrop. The result was very moody. Walsh again doubled Jon Pertwee and hired Alan Chuntz to play the Champion.

The pair had spent many years fight training together, and knew each other's strengths and weaknesses. Chuntz' strongest memory of that story was the agony of performing under the thick latex mask. "I had to have a fitting for that. I lay on a table and they bunged up my ears and nose with cotton wool. They poured latex over my face while I was breathing through a straw in my mouth. The mask cost a lot of money, and when I put it on for filming it was too tight and I could hardly breathe."

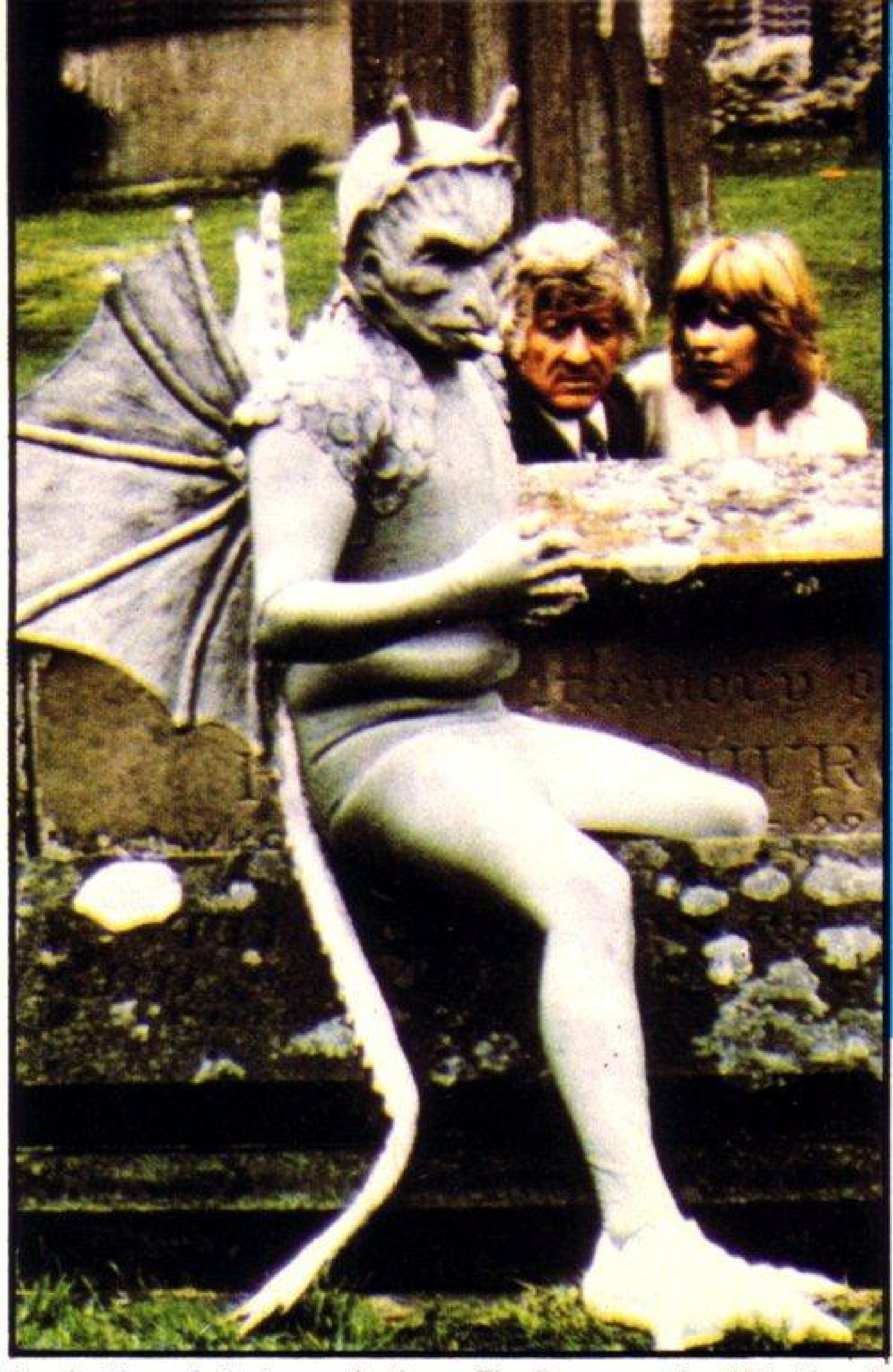
Jon Pertwee's love of action frequently brought him into friendly conflict with Terry Walsh, whose job included telling the leading man if a scene was too dangerous. He remembers *The Green Death,* which included a scene where the Doctor drives a milk truck through a road barrier. "Jon was keen to do that, and I let him. He was so grateful he bought me a large drink in the evening. He was very good in *Planet of the Spiders* with the boat chase. I only doubled him in long shot. Jon is bigger than I am, so I had a duplicate costume. Sometimes he would panic because if the costumes got mixed up and he couldn't get into it, he would think he'd put on weight."

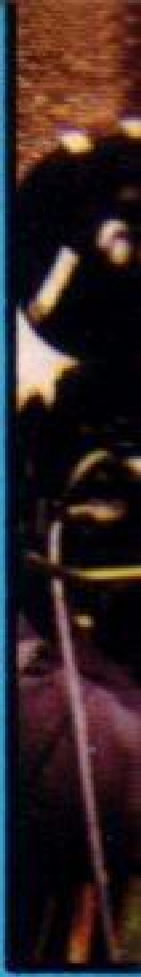
That scene also gave Stuart Fell a chance to try a brand new stunt, when he received a last minute call to go to the location to play a tramp. "They were using a hovercraft, and were ahead in their filming. Barry Letts thought up a luxury shot over dinner when the man who owned the hovercraft mentioned that it was possible to drive one over a person. We did one rehearsal, for which I wore a crash helmet, and then we did the one take without. As the hovercraft went over, the noise was so intense, and the turbulence so great, I couldn't tell when it had cleared me. It meant there was a slight delay before I sat up."

With its deluge of stunts and fight sequences, *Planet of the Spiders* brought the Pertwee era to a close. Sadly, as Jon hung up his cape for the last time, it also brought an end to the era of *Havoc.*

***The Fall Guys* concludes next issue!**

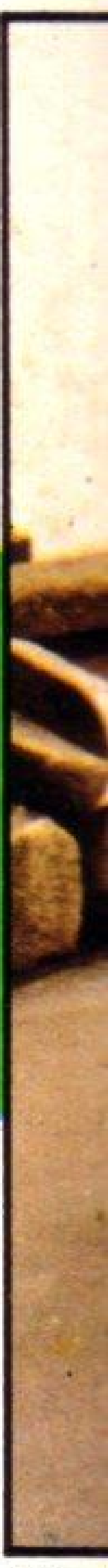
On LOCATION





A selection of photographs from *The Dæmons*, the Wiltshire village of Aldb
popular *Who* story. The village green had to be large enough for a helicopt

What gave the Twenty-Fifth Anniversary story, *Silver Nemesis,* its cinematic quality? Who remembers the splendid surroundings of *The Masque of Mandragora?* How were the Himalayas realised in *The Abominable Snowman?* The answer – intelligent and inventive use of exterior filming.



Peter
of *Res*

Ever since exterior filming was first used for the 1964 story, *The Reign of Terror,* it has become a much used and practically essential ingredient of any good *Doctor Who* adventure. From castles to quarries, stately homes to gravel pits, and from airports to . . . quarries!

The list is long and varied, in fact, more than two hundred separate locations have been used over the years – if you don't believe it, then count them for yourself!

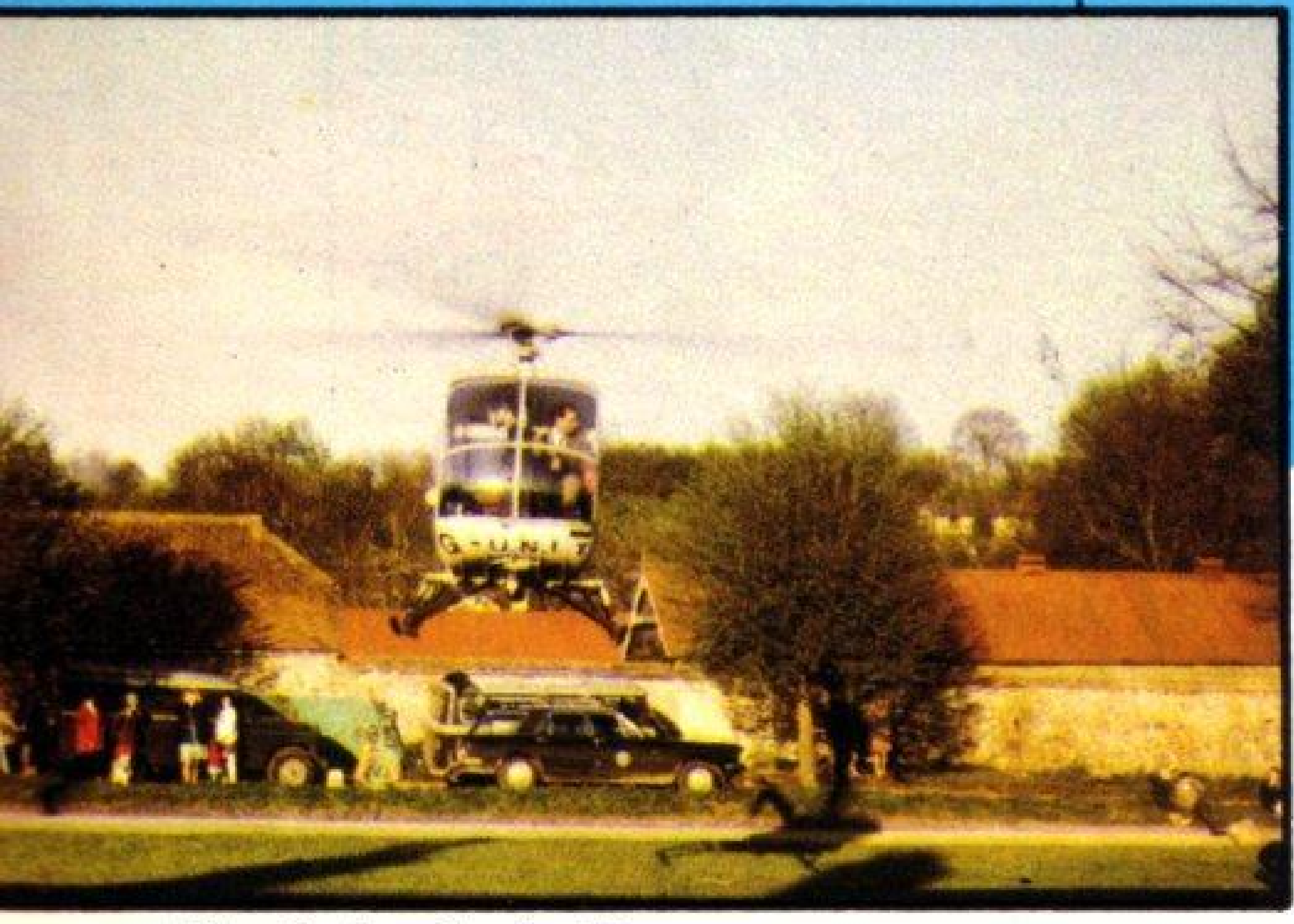
Starting with this issue, we will be travelling around Britain (and Europe) visiting all the locations used in *Doctor Who,* both the well known and more obscure ones. We will highlight those locations which are worth a visit and provide brief details on how to get there. By the end of the series, we hope to have brought you the most accurate locations listing ever published. Although we don't claim that it is a definitive guide, it has been compiled over a number of years with help from acknowledged "experts" and from various Directors and Producers themselves.

SELECTING LOCATIONS

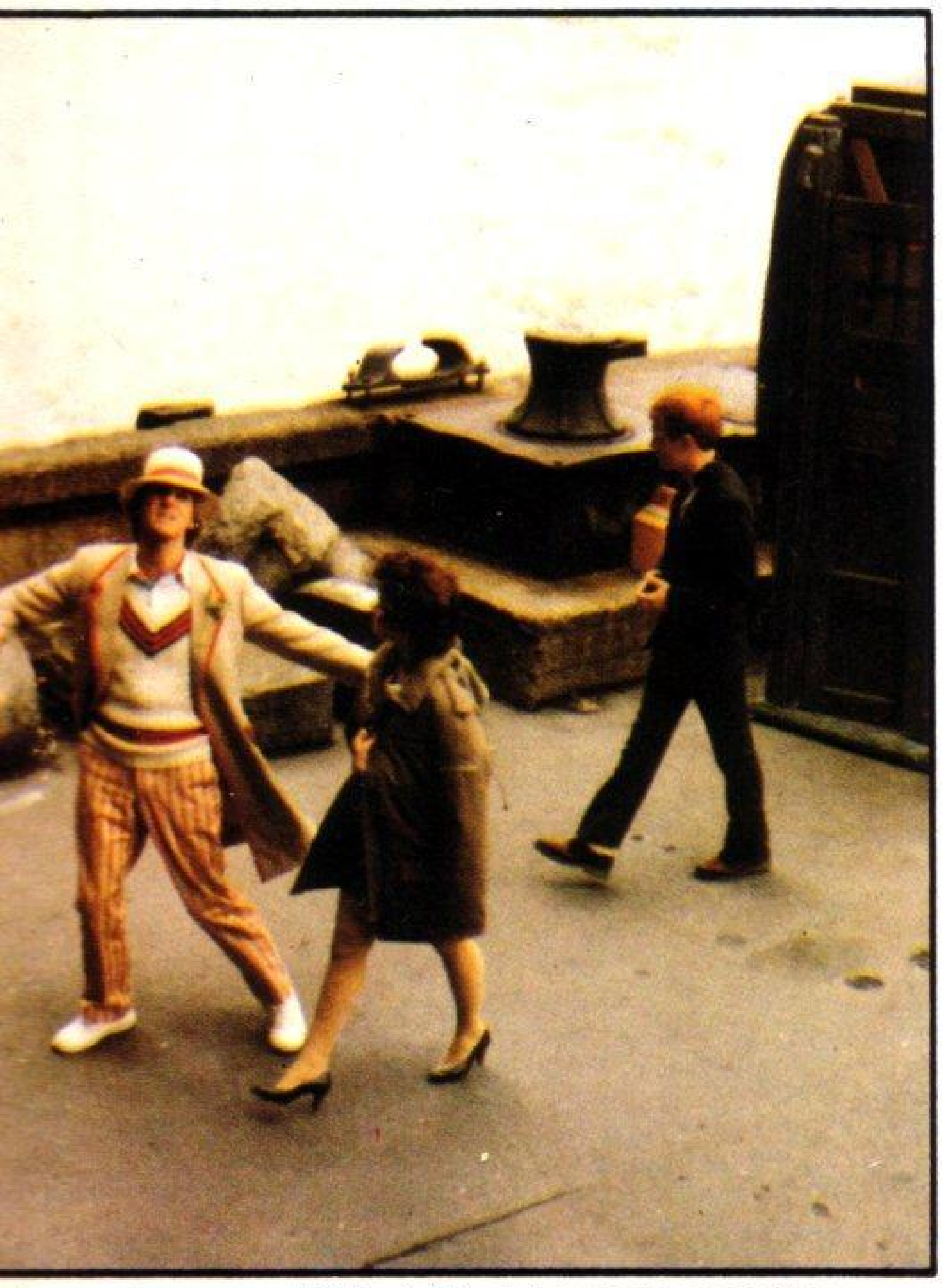
Probably the most important criterion for selecting a location is its proximity to Television Centre, for obvious financial reasons. Therefore, the majority of locations are in the South of England, with a large number in central London itself. The series will be divided into the following five regions in Britain; South West, Wales and North West, East and Midlands, South East, and London. The final installment will look at the European locations.

As an introduction to the concept of location filming, we must go back to the very first season of the programme, to 1964 . . .

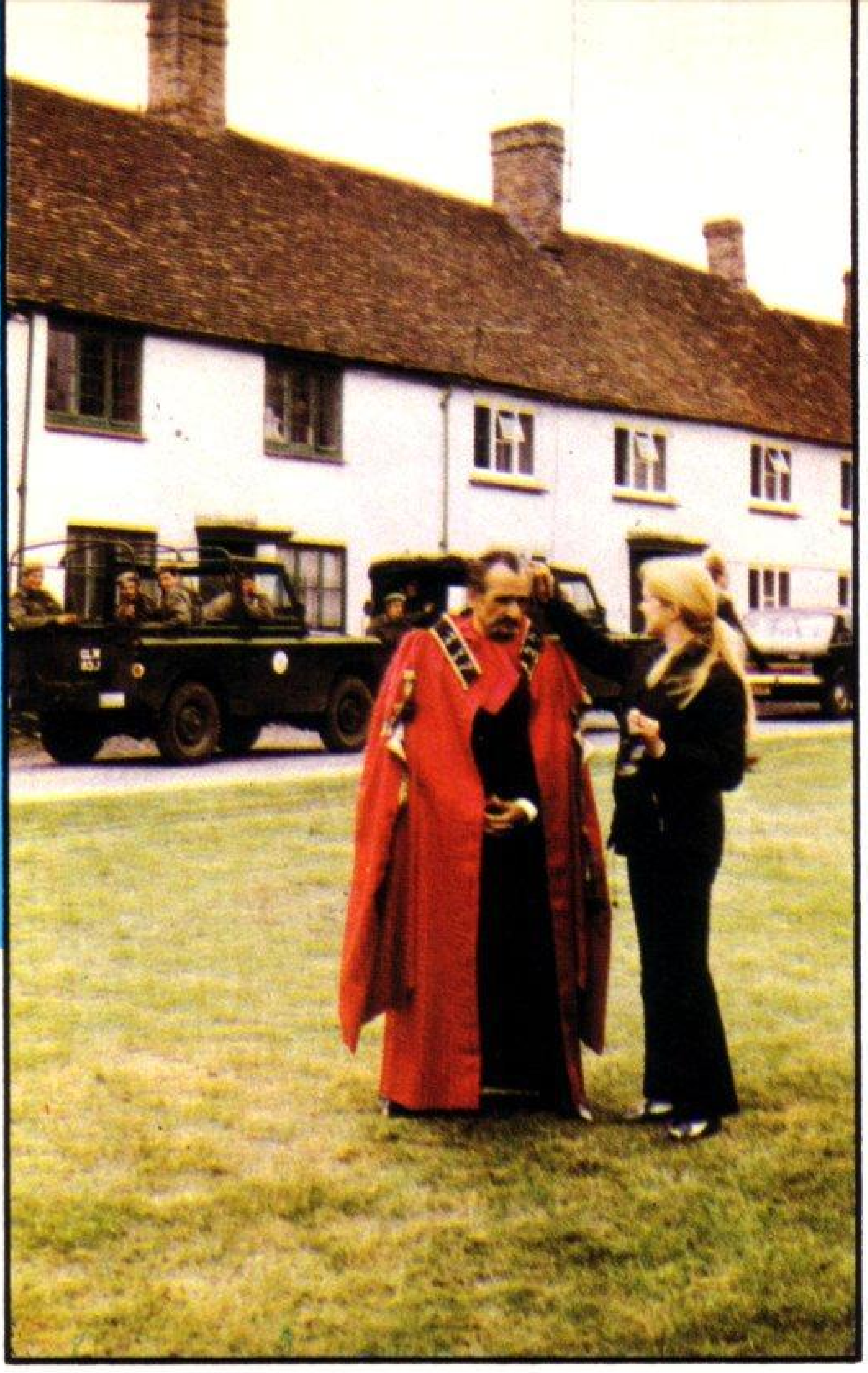
The exterior scenes required for *The Reign of Terror* involved the Doctor walking down tree-lined avenues in France. Although stock footage could have been used, it would obviously not have featured the Doctor. An alternative would have been to record the scenes in

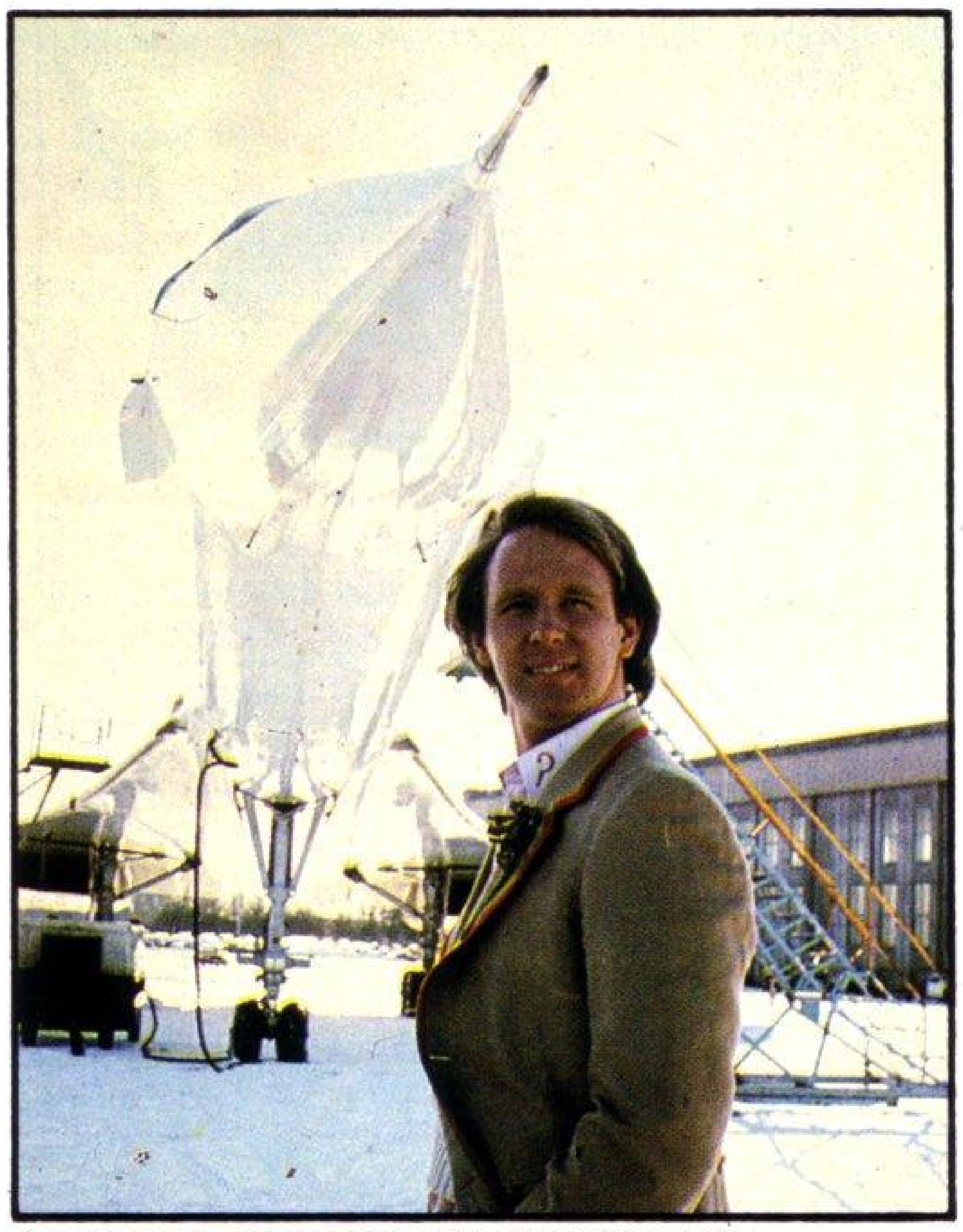


urne providing the location for this
to land on.

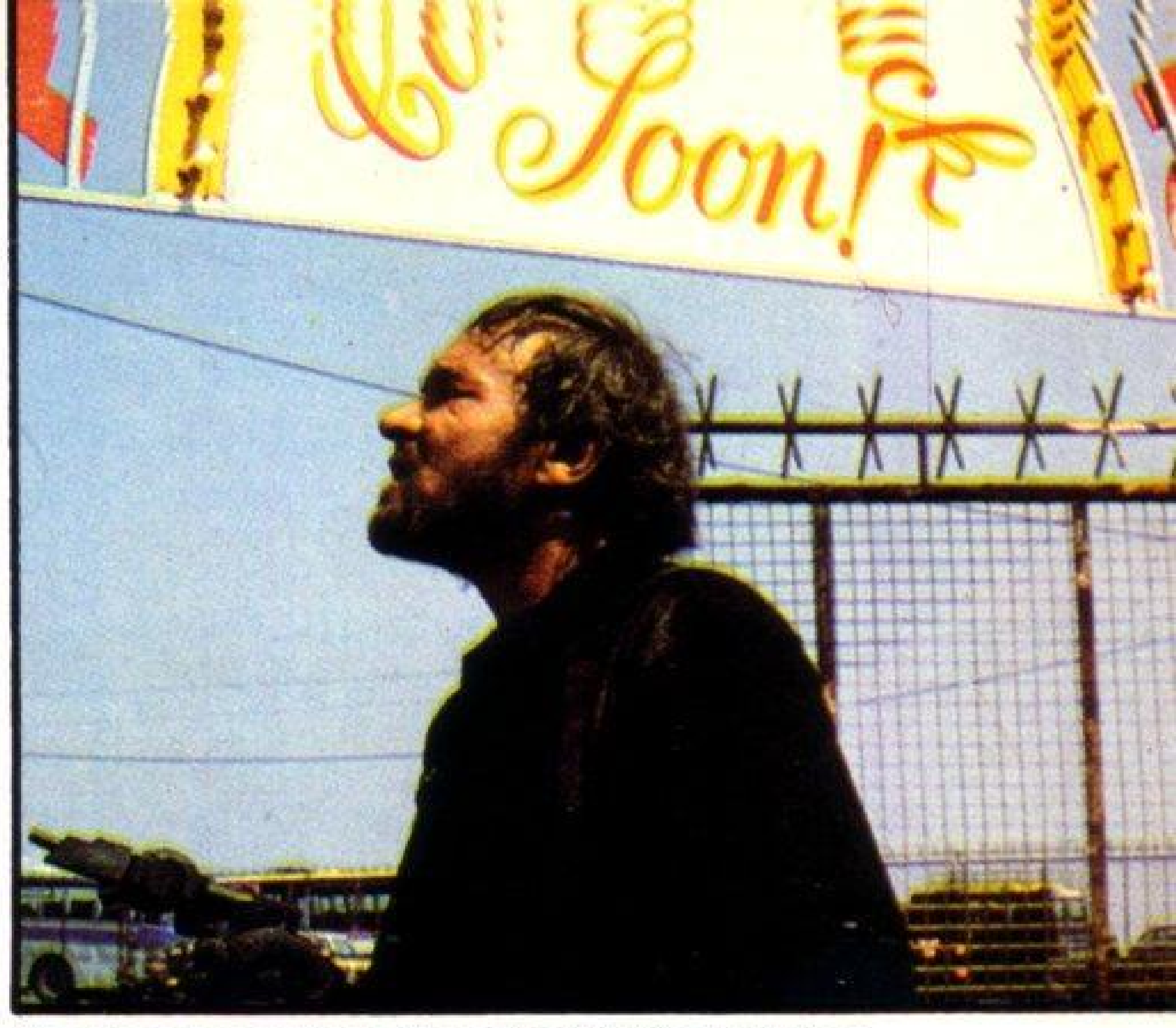


vison and company at Butler's Wharf, London for recording
rrection of the Daleks.





Peter Davison and Concorde at Heathrow Airport for location work on *Time Flight.*



Don Henderson finds himself at Butlins Holiday Camp, Barry Island, for *Delta and the Bannermen.*

Nicola Bryant and Colin Baker in woods near Southampton for recording of *Revelation of the Daleks.*

Lalla Ward and Tom Baker in Paris for *The City of Death.*

the studio, but the impact would have been lost in the confines of a relatively small space, as happened in Season Two's *The Romans* where similar travelling scenes were needed.

So it was that Timothy Combe, the production assistant for the story, had to go out and about in search of a suitable location, which had to be within close proximity to west London as the budget would not permit long distance travel for such short scenes (each lasting only a few seconds).

The Myth Makers and *The Massacre,* both featured brief location scenes of a similar nature, i.e. wide, open views impossible to recreate within a television studio.

Two stories after *The Reign of Terror* came *The Dalek Invasion of Earth,* a tale that by its very nature had to be filmed on location. The events in the early episodes took place in central London and director Richard Martin took great delight in showing the Daleks patrolling various London landmarks, such as the Houses of Parliament and Trafalgar Square. In terms of cost, London was the most obvious place to set the story, with cast and crew being within easy reach of "base" at all times.

London was used again, albeit briefly, in the next Dalek story, *The Chase,* for the final scenes in episode six where Ian and Barbara return home. The story called for a definite landmark to be shown that could quickly and positively identify their landing place. The entrance to White City Underground station was used for the brief scenes, apparently for no better reason than the fact that it's only a few hundred yards away from Television Centre in Wood Lane, which was then under construction.

LANDMARK STORY

The penultimate story of William Hartnell's time on the programme was the next landmark in terms of location filming, going even further afield. *The Smuggers* featured three days of filming in Cornwall, utilizing director Julia Smith's extensive knowledge of the area. Various coves, churches and pathways helped give the production the "olde Cornish coast" feel. This trend for venturing further afield continued into the Patrick Troughton years, most notably with *The Abominable Snowman* which was filmed in the Snowdonia National Park, North Wales.

From only one location story in the First Season, there was only one studio bound story in Season Six. The number of stories featuring location filming had steadily risen in those five years as had the actual amount of time devoted to exterior shots in each story. In the twenty-four stories featuring Jon Pertwee as the Doctor, only two of them featured no location filming at all – the two Peladon sagas, both of which simply had no need for any work outside the confines of the studio.

Spearhead from Space, Pertwee's opening story, was the first all-location adventure, although this was due to a strike at Television Centre rather than being an intentional move. Admittedly, this required a re-jigging of the script and director Derek Martinus had to then find suitable interior locations to replace those scenes originally planned for the studio. This story also marked the first use of colour in the programme, with location work being taken on 16mm colour film.

The next major leap forward in terms of location filming came with Tom Baker's debut story, *Robot.* By this time, recording technology had rapidly improved and new, portable outside broadcast cameras had been developed. This resulted in *Robot* being the first all video production, as opposed to the usual video/film mix. The use of location videoing was a deliberate move by the production team, who had realised that the climax of the story required a studio-bound robot to be "CSO-ed" onto the location background; the use of video providing a more stable (and thus more realistic) image.

The portable video camera was soon put to the test again, with *The Sontaran Experiment* – another landmark in the programme's history as this was the first script to be realised entirely on video (i.e. recorded, not filmed) on location, this time in the wilds of Dartmoor.

CITY OF DEATH

Tom Baker's reign certainly featured inventive locations. From country houses to rural villages, and from factory roofs to nuclear power stations, there was no shortage of imagination. Perhaps the most important of these stories was *City of Death,* which was the first use of an overseas location.

After it was decided that it was financially possible to film abroad, on this occasion in France, the story was written specifically for the location. Michael Hayes, director of the story, utilized the city of Paris in much the same way as Richard Martin did for *The Dalek Invasion of Earth,* by showing the most recognisable landmarks – in this case the Eiffel Tower, Notre Dame and The Louvre. A total of four stories have so far featured overseas locations, the most recent being Colin Baker's *The Two Doctors,* which was based around the city of Seville in Spain.

The Visitation.

With the advent of the light-weight video camera, all outdoor work from Season Twenty-Three's *Mysterious Planet* onwards has been done on video. This has resulted in greater use of location shooting, as video is both quicker and cheaper than film. Electronic cameras do not have the same "cinemagraphic" feel that television film cameras do, but the visual discrepancies between studio and location work are often hardly noticable, for example the exterior Fantasy Factory scenes in *The Ultimate Foe.*

Recent stories have featured far greater use of location filming, such as *Remembrance of the Daleks,* and have greatly benefitted from this. The previous two seasons have each seen one story entirely recorded on location, *Delta and the Bannermen* and the anniversary tale *Silver Nemesis,* which were both visual treats (although the Effects work suffered somewhat). More than 50 per cent of Season Twenty-Six has been recorded on location; both *The Curse of Fenric* and *Survival* are devoid of any studio work.

But no matter how many original and interesting locations are used, we still get back to the infamous quarry . . . Perhaps the most well-known quarry is the one at Gerrards Cross, Beaconsfield. It made its first *Doctor Who* appearance doubling for the planet Telos in *The Tomb of the Cybermen* back in June, 1967. Since then it has been used in at least four further stories. Sand pits, gravel pits, clay pits, they have all made appearances on the programme. The Doctor's cure for unimaginative scripts they may be: interesting they are not!

STUDIO WORK

Before beginning our detailed look at the locations of *Doctor Who,* it is worth considering the locations which weren't.

Studios have been used to represent everything from *Marco Polo's* Cathay to the (not so) Wild West of *The Gunfighters.* Sometimes this has worked well, particularly in the futuristic "space" stories such as *Galaxy Four,* but some "historical" stories have come off worse. There have been exceptions to this rule though, notably *Kinda,* whose tropical forest just didn't seem to come across as terribly convincing!

In the early days of the programme, when using studios for simulated exteriors can be forgiven somewhat, one method used to give the impression of greater space was to use one of the film stages at Ealing, which is how *The Massacre* managed its historical riot scenes. 1979's *Creatures from the Pit* also used filming sequences at the BBC's Ealing studios to overcome the problem of creating a credible planet surface.

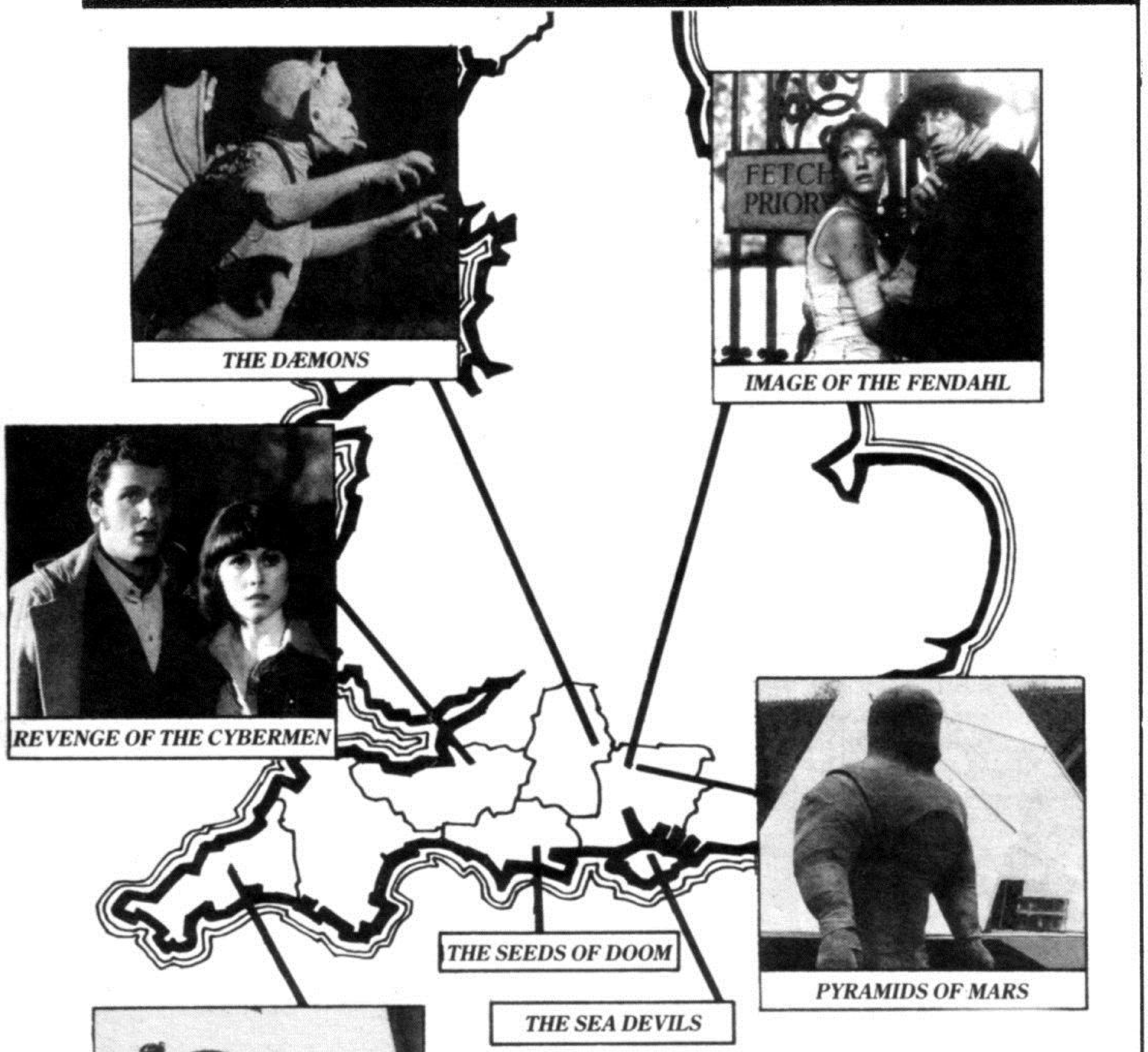
The Seeds of Doom

Do remember that if you intend to visit any of the locations we mention, find out if they're open to the public first. Don't go trespassing on private land. For our selected locations we have shown whether or not they allow visits, where applicable, but these details can be subject to change, so check first. And don't bother trying to visit quarries: apart from being dangerous they are also *all* private property, not that they're very interesting anyway!

But enough of the preamble, it's time to begin our journey. For the first installment of the series, we visit South West England . . .

Report & Guide by Guy Daniels and Richard Bignell. Both writers work in *Private Who* Magazine.

LOCATION GUIDE SOUTH WEST



THE SMUGGLERS

Cornwall, June, 1966. Director: *Julia Smith.* **Locations:** Sennen, Porthcurno, Helston, Breage Church, Ruan Minor Church, Church Cove, all in Cornwall.

Julia Smith was deliberately chosen as director for this story due to her extensive knowledge of Cornwall and the Cornish Coast. She recalled her memories in 1982 for the Doctor Who Appreciation Society magazine, *'Tardis'.*

"We did quite a lot of location work for this story which I enjoyed tremendously. I knew Cornwall very well and decided that down there, out of season, we would find the caves and old-looking houses, plus the atmosphere. The outside of the Inn was actually a cow barn, as most houses had too many windows in to be authentic.

"The caves and the beach were great fun and the actors enjoyed it – I'm not so certain if the Cameramen and sceneboys enjoyed carrying their lamps and the TARDIS down the high cliffs. We also had very little shooting time as the tide came in very fast. My favourite memory is of the pirates on the ship wearing plastic caps over their wigs, looking pea-green (luckily we weren't in colour) and being sea-sick over the side of the fishing boat we had dressed up to be the pirates' boat. It was rough!"

The filming of the boat also made the headlines of the local newspaper, *The Cornishman,* on 23rd June, 1966 under the title of "Sea Cadets Turn to Piracy to Help Time-Traveller *Dr Who".* It reported that: "Sea Cadets Terry Hawes and Ted Rogers are not only seeing the filming of a *'Dr Who'* episode by a BBC film unit, but have themselves been taking part. Dressed up in costumes suitable for a serial on pirates, their chief job has been to row the Penzance Sea Ranger gig, 'Lyonesse', in some scenes."

REVENGE OF THE CYBERMEN

Somerset, November, 1974. Director: *Michael Briant.* **Location: Wookey Hole, Somerset.** 1 mile off A371 between Wells and Cheddar. Open: Every day except Christmas Day. Summer, 9.30am to 5.30pm. Winter, 10.30am to 4.30pm.

The script called for the inhabitants of Voga to be subterranean beings, so Michael Briant wisely opted to film in the real caverns of Wookey Hole instead of trying to recreate them in the studio.

Many strange stories have been told about the filming crews' time on location, such as Michael Briant's meeting with the ghost of a dead potholer and the accidents that followed the mocking of the 'witch' of Wookey Hole. The battles between the Vogans and the Cybermen were filmed in the three main caverns by experienced lighting cameraman Elmer Cossey. Fortunately, working underground had its advantages in as much as the production team weren't affected by the early winter evenings and so work could continue until 6.30pm each evening.

THE SEEDS OF DOOM

Dorset, October, 1975. Director; *Douglas Camfield.* **Location: Athelhampton House. Athelhampton, Dorset.** 6 miles from Dorchester on A35. heading towards Wimborne Minster. Open: Easter to early October. Wednesday, Thursday and Sunday only, 2.00 to 6.00pm.

Over the years, Athelhampton House has been filmed for such varying purposes as adverts, pop videos and feature films, notably *Sleuth* with Michael Caine in 1972.

Doctor Who arrived in the autumn of 1975, the house doubling as Harrison Chase's mansion. All the location work was recorded using two video cameras which meant that many more scenes than usual could be recorded (while one scene was being recorded, the next was being set up). This also proved a bonus as it cut down on the expensive night filming that needed to be completed.

Jennifer Cooke, the present owner of Athelhampton House, distinctly remembers the PA, Graham Harper, and the fun involved in the recording of the story.

"I remember Graeme Har- ▶

per, he was a great man. I don't think he was meant to be the big-wig but he really was. He was so marvellous with all the different effects and really got us involved in it all. The whole thing got madder and madder, and we got more and more weird – we all got very strange. Everyone said to me, 'You're getting more and more peculiar.' They were trying out so many special effects that things overtook us all."

Athelhampton House is not far from the village of Shapwick, which was the location used for *The Awakening* and is well worth a visit if you are in the area.

THE DÆMONS

Wiltshire, May, 1971. Director: *Christopher Barry*
Location: Aldbourne, Wiltshire. 3 miles south of the M4, between Swindon and Hungerford, on B4192.

From the point of view of choosing a location, *The Dæmons* proved difficult to solve. The story required a village with a distinctive church and a green large enough to land a helicopter on. It needed to be near an ancient burial Barrow and also to an area suitable for filming a chase sequence.

After recruiting extra help from production assistant Peter Grimwade, Christopher Barry finally found the location he wanted at Aldbourne. However, more difficulties followed when an unexpected overnight shower deposited an inch of snow on the ground. Fortunately, bright morning sunshine came to the rescue and filming soon continued unabated.

Acknowledgement was given to the location in episode one when the TV presenter Alastair Furgus referred to the "Third Lord of Aldbourne" whilst filming his introduction to the BBC2 coverage of the opening of the barrow, which was recorded at the round barrows on the hill to the north of the village.

Scenes were also recorded at nearby Membury airfield and on various country roads in the Ramsbury-Marlborough area.

PYRAMIDS OF MARS

Hampshire, April/May, 1975. Director: *Paddy Russell.*

IMAGE OF THE FENDAHL

Hampshire, August, 1977. Director: *George Spenton Foster*
Location: "Stargroves" Mansion, East End, Hampshire. 2 miles west of A343, between Newbury and Andover. **Note:** House and grounds are privately owned and are *not* open to the public.

At the time of the pre-production of *Pyramids of Mars, Stargroves* was owned by Mick Jagger and permission had to be gained from him to use the house and surrounding grounds for filming. However, Jagger was never present during recording, the house only being used by his parents at the time.

The location for Laurence Scarman's cottage in the story was also found within the grounds of *Stargroves* – it was actually the stable block. By far the greatest problem on location was the extremely limited vision from the mummy costumes, which resulted in some near nasty accidents for the actors inside.

The location was subsequently used again two years later as Fetch Priory in *Image of the Fendahl.* This time though, very little use of the house was made, as most of the filming was done in the surrounding woodlands.

THE SEA DEVILS

Isle of Wight, October, 1971. Director: *Michael Briant.*
Locations: Norris Castle, Isle of Wight. Northernmost tip of Island, off B3021.
Whitecliffe Bay, Isle of Wight.
Western tip of Island, off B3395. 2 miles west of Bembridge.

Michael Briant is on record as saying that, "the locations sort of scouted themselves" for *The Sea Devils.* The Royal Navy had offered *Doctor Who* its services after Barry Letts had mentioned "accidently on purpose" that the Army and the RAF had helped on the programme in the past. The main Navy base used was the HMS Frazer Gunnery Range at Portsmouth, so all subsidiary locations required had to be within that general area.

The prison in which the Master was held was in fact Norris Castle, situated one mile east of Cowes, the international yachting centre on the Isle of Wight. Thanks to the Navy (who did the ferrying) two landrovers were also brought across to the island for scenes at the castle.

One of the most memorable scenes in *Doctor Who* has to be the emergence of the Sea Devils from the water to block the Doctor and Jo's escape in episodes 3 and 5. This was filmed at Whitecliffe Bay on the east of the island early one morning. The very nature of the Sea Devils' costumes caused a few hilarious moments, as Jon Pertwee recalls.

"They had to wade out into the water and disappear under the sea, just for a second . . . Well you've never heard language like it in your life, because these were rubber suits and as soon as they went in the air got underneath them and bubbled them up, and they were going 'Oh Gawd, I can't get under!' When they tried to duck down, the air got underneath them and their heads went 'Poing!'"

LOCATIONS

The Smugglers	Sennen, Cornwall	June 66
The Smugglers	Porthcurno, Cornwall	June 66
The Smugglers	Helston, Cornwall	June 66
The Smugglers	Breage Church, Cornwall	June 66
The Smugglers	Ruan Minor Church, Cornwall	June 66
The Smugglers	Church Cove, Cornwall	June 66
The Sontaran Experiment	Dartmoor, Cornwall	Sept/Oct 74
Revenge of the Cybermen	Wookey Hole, Somerset	Nov 74
The Underwater Menace	Portland Bill, Dorset	Dec 66
The Seeds of Doom	Athelhampton Hse, Athelhampton, Dorset	Oct 75
The Awakening	Shapwick, Dorset	July 83
The Awakening	Blandford, Dorset	July 83
The Dæmons	Aldbourne, Wilts	May 71
The Dæmons	Membury Airfield (disused), Wilts	May 71
Planet of the Spiders	Hopton Army Barracks, Devizes, Wilts	March 74
Planet of the Spiders	Roads near Membury Services (M4), Wilts	March 74
Planet of the Spiders	Mortimer Station, Berks	March 74
Planet of the Spiders	Tidmarsh, Berks	March 74
The Time Monster	Reading, Berks	April 72
The Deadly Assassin	Reading, Berks	76
The Visitation	Tithe Barn, Hurley, Berks	May 81
Revelation of the Daleks	IBM UK, Southampton, Hants	Jan. 85
Revelation of the Daleks	Woods near Southampton, Hants	Jan. 85
Mark of the Rani	Queen Elizabeth Woods, Hants	Oct/Nov 84
The Mysterious Planet	Queen Elizabeth Woods, Hants	April 86
The Mysterious Planet	Butser Hill, Hants	April 86
Image of the Fendahl	Stargroves, East End, nr. Newbury, Hants	August 77
Warriors of the Deep	R. Marines Diving School, S'ton, Hants	June 83
Pyramids of Mars	Stargroves, East End, Nr. Newbury, Hants	Apr/May 75
The Sea Devils	HMS Frazer Gunnery Range, Ports., Hants	Oct 71
The Sea Devils	HMS Reclaim	Oct 71
The Sea Devils	Norris Castle, Cowes, Isle of Wight	Oct 71
The Sea Devils	Whitecliffe Bay, Isle of Wight	Oct 71
The Sea Devils	No Mans Land Sea Fort, Solent	Oct 71

QUARRIES

Colony in Space	Tin Mine, St Austell, Cornwall	Feb 71
Colony in Space	China Clay Quarry, Plymouth, Devon	Feb 71
Time and the Rani	Colford Quarry, Shepton Mallet, Somerset	Apr 87
Time and the Rani	Westdown Quarry, Somerset	Apr 87
Time and the Rani	Whatley Quarry, Somerset	Apr 87
The Greatest Show in the Galaxy	Warmwell Quarry, Warmwell, Dorset	May 88
Death to the Daleks	ARC Quarry, Gallows Hill, Dorset	Nov 73
Destiny of the Daleks	Winspit Quarry, Swanage, Dorset	June 79
Destiny of the Daleks	Binnegar Heath, Wareham, Dorset	June 79
The Caves of Androzani	BBC Sandpit, nr. Wareham, Dorset	Nov 83

Next: NORTH WEST AND WALES

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THE INFINITY SEASON

She finally got an off-world line in a synchro-link booth and called direct to the UniMedia Franchise Orbital at peak rate. Her credit tag was nearly exhausted, but it was enough to place the call, and after a swift identity check, UniMedia took on the bill. While they ran the check, she waited, crazy with nerves, peeking through the fogged dome of the synchro-link to check the busy plaza all around her, watching for anyone who moved with the oiled grace and determination of a corporate hound. And anyone, indeed, who didn't: Fountain Corporation were said to employ the very best.

Finally, the Orbital's exchange patched her through straight to the vid-edit suite where Molit, her editor, was working. Once on screen, he smiled at her with fatherly concern. It had been a week since the media blackout had cut their continuity. She told her story to him then, told him what she'd learned from the sources at Fountain, blurted out her fears. He nodded gravely.

"You're right," he said. "This is big. Multi-network. *Pulitzer*. We're going to corner the ratings, Huksley, you and me."

"But –"

"Don't worry, Huksley, I'll arrange your fade-out right now. UniMedia'll have a surgeon with you within two hours." Huksley knew enough security slang to know what he meant. A 'caretaker' would mean a muscle-based minder who'd watch your rear. A 'surgeon' would help you 'diagnose' and 'operate'. Serious censorship.

"Okay," Huksley whispered.

"Stay live," cued Molit and broke the call.

She left the booth and crossed the plaza as swiftly as she could without drawing attention to herself. She'd had a dream the night before, a dream of a rain-drenched backstreet, a waiting Medical Lifter, its red lamps strobing the cold; of dark corporate hounds wearing satisfied smiles, lifting up the stretcher, a stretcher whose life-sign display was flatlined, a stretcher on which *she* lay.

The dream came back as she scuttled down the chromium steps two blocks from her rented flat. The memory made her flinch and start to jog the last stretch.

Behind her, the Hound stepped up his pace.

Barely had the entry code popped the hatch to her flat, when Huksley realised that she had a guest. A light glowed down the hallspace from the shower closet, and another from the lounge space at the end. She crept down the hall, not daring to breathe. She could hear someone pottering in the lounge. Pottering was the only word that came to mind. Someone was tutting to themselves and fidgeting with her belongings.

Huksley eased her hand into the hip pocket of her bright lumo-tog waterproofs and eased out the Pelkov. She'd bought it from a racketeer at the docks the day before. Its plastic casing made it sensor-invisible, and though it was only a micro-calibre, she knew it could punch a hole through sheet steel. Swallowing her fear, she stepped into the light and whispered, "Cut right where you are."

A man was crouched by her data-edit terminal, his fingers frozen over the keyboard. He looked up at her, an endearing grimace of guilty shame on his face.

"Ah," he said, teeth gritted, "I am sorry about this. I'm trying to well . . . I'm just here briefly to solve a problem . . . do you understand what I'm saying?"

Huksley nodded, but didn't reply. He was like nothing she'd seen before, except in the mega-sagas on the period drama channel perhaps, or in the slickest of the up-town nightspots. The clothes; that hat (straw?), the pale, tailored jacket, the linen shirt, the sweater (was that real wool, woven and coloured? Impossible!) were the most expensive she'd ever seen. And the face; pale, characterful, completely free from skin-dyes or fashion tattoos. Huksley swallowed again.

"Who are you?" she breathed.

"How dreadfully rude of me!" said the intruder, rising cautiously from his crouch, hands held in a gesture of surrender. "I'm really forgetting my manners –"

Deductive logic suddenly flooded back to Huksley through her fear.

"Did you say you're here to solve a problem?" she asked urgently.

"Indeed! I am the Doctor. And you are –?"

"Relieved!" The tension left Huksley in a rush of air as she sank on the sofa, the gun lowered. "I'm Huksley."

The Doctor smiled and extended his hand. "I'm very pleased to meet you, er, Huksley . . ."

Huksley frown-smiled at the archaic custom, but shook anyway. "Likewise, certainly. In fact, pleased might be an understatement." She smiled as the handshake finished. "Say, I'd heard you independents were eccentric."

The Doctor looked puzzled, but smiled good-naturedly. "It has been remarked upon, I admit. Look, I hate to sound impatient, but can you tell me where I am?"

"Didn't they brief you before they dropped you in?" asked Huksley. The Doctor's brow furrowed and he paused for a moment.

"Not exactly." he replied.

Huksley clapped her hand to her forehead. "Of course, they didn't have time. Well, this is Teale Residential tower on the City Eastside. Is that specific enough?"

"Er . . . which City?"

"Fountain City. We're about three kilometres from the Corporate Centre."

"Er . . . which *planet* would this City be on?"

"Archimedes . . ." replied Huksley in surprise. "Where did they bring you in from, for goodness sake?"

"Oh," muttered the Doctor, "the er . . . Special Covert er . . . Elite er . . . it's all so hush-hush. I'm not sure myself!"

"Well, I'm glad to see you at least. I guess you'll want to see my footage right now . . ."

"Well," answered the Doctor, ". . . whenever."

"Look," urged Huksley, "we may not have much time. I'm pretty sure there's a corporate Hound on my tail. I'll load this into the data-edit terminal."

"Absolutely," the Doctor nodded, "you know best. Whatever you think." Huksley didn't notice his confused expression as she loaded the cassette.

It was somewhat disconcerting, mused the Doctor, to be delayed once again whilst on the way to a party. On Marathea, Bonjaxx would be waiting, and Marathea was a long way from Archimedes, if he remembered correctly. But as the girl, who seemed to mistake him for somebody else, began to explain her situation, his attention was first distracted and then very much concerned. Huksley was, she explained, a reporter for something called UniMedia, which she described as the largest off-world news conglomerate in the Spiral. She was on Archimedes covering a major story.

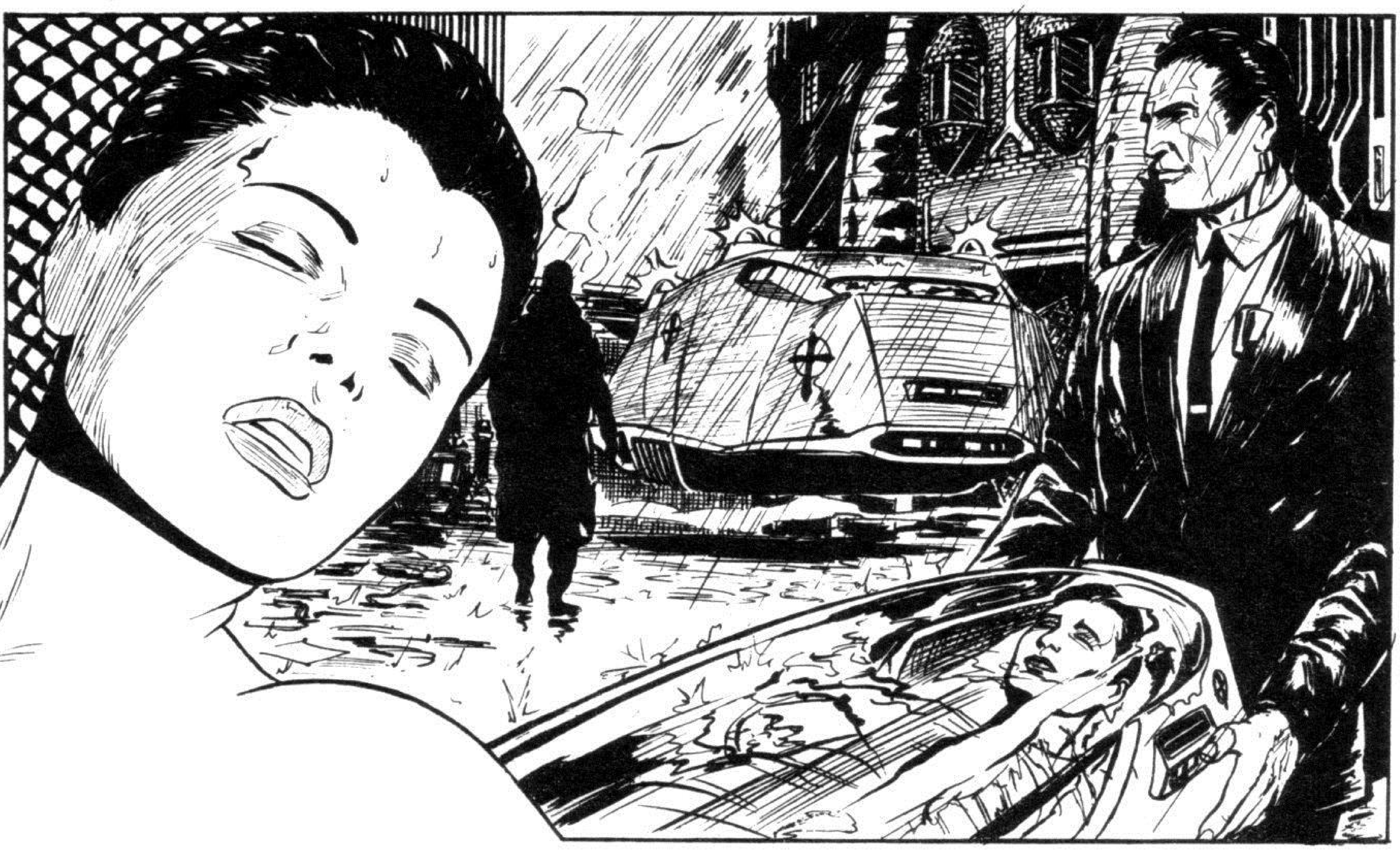
Fountain Corporation, who owned the colony, had recently announced the discovery of a new process, the 'Fountain Programme', which they claimed would totally negate the effects of aging in humans. All the news networks were on the planet to cover the story – Fountain had discovered the elixir of youth and it would have far-reaching consequences for all the Galaxy's human population.

It was the day after she had arrived, Huksley went on, that her probing revealed a more alarming undercurrent to the story. Sources, frightened sources in the Corporation staff, hinted to her that the Colony had had a few more fatalities than usual in the past few months; fatalities that occurred in bizarre circumstances of madness, frenzy and berserk rages.

She searched deeper, until she found the scoop. There was some connection between the Fountain Programme and the deaths. She'd communicated the story to her partner, who had been due to take the scoop to the UniMedia orbital on the next shuttle. Then her partner had vanished and a media blackout had been imposed.

It was at this point in Huksley's story that the Doctor's attention turned from distracted to concerned. Huksley punched up a schematic on the screen of the data-edit of the Fountain Programme's chemical composition, a restricted file, incomplete, that she'd paid an awful lot for.

▶



"Oh dear," said the Doctor softy.

"The diagram isn't complete," Huksley told him. "I can't make head nor tail of it."

"It's enough for me," said the Doctor.

"So what is it?"

"*Chronex,*" the Doctor replied darkly. "I have a feeling Bonjaxx will have to wait a little longer . . ."

"Look, are you sure you don't mind showing me the way into the Corporate Tower?" asked the Doctor, straightening his hat as he hurried down the hall. "I'm sure I *could* find it myself. You could stay here and . . ."

"And miss the biggest scoop of the century? Are you mad?" retorted Huksley dashing after him. "Look, I don't know what this is about but I do know that it's going to be the basis of the most exclusive season-worth of news ever. This is the Ultimate Season, the one no reporter should ever turn away from, the Season that will run and run."

The Doctor turned back to her. "I'm sorry?" he asked.

Huksley smiled. "The Infinity Season. It'll make my career."

"All right," shrugged the Doctor. "Let's be off, then."

As they hurried down the hall, Huksley glanced off into the shower closet, and caught sight of a hint of dark blue behind the cubicle's frosted glass. But there wasn't time to ask . .

"How did you do that?" whispered Huksley, as the Doctor opened another high security door and they crept into the access bridge high above the City that lead into the Corporate Tower. Far below, the City streets swarmed with citizens on their way to work.

"Trade secret," the Doctor replied. "One I learned in the Special Covert Elite. Come on."

The lights in the corridor were dim. They crept in. "This is ridiculously easy," whispered Huksley. "Where are the guards?"

"That, my young friend, is called tempting providence," said the Doctor, removing his hat as he came to a halt.

The Hound had stepped out of nowhere; a slim, dark figure dressed in a black suit, his face pale and bland. There was no mistaking the threat of the sidearm he was pointing.

"I think reaching for your pistol would be a considerable error of judgement," the Doctor warned Huksley. Then he smiled at the impassive Hound. "Can we help you?" he asked sweetly.

They called the chamber 'The Centre', and it was the largest room in the Corporate Tower, a dome of subdued light, equipped with massive repeater screens glowing in holographic celebration of Fountain's achievements. Under the watchful silence of the Hound, the Doctor and Huksley stood waiting in the centre of the Centre. At least they assumed they were waiting. They had been there so long they might well have been left there to starve.

But none of this seemed to bother the Doctor. He eyed one of the larger screens, a screen that displayed a much more complete diagram of the Fountain Programme compound.

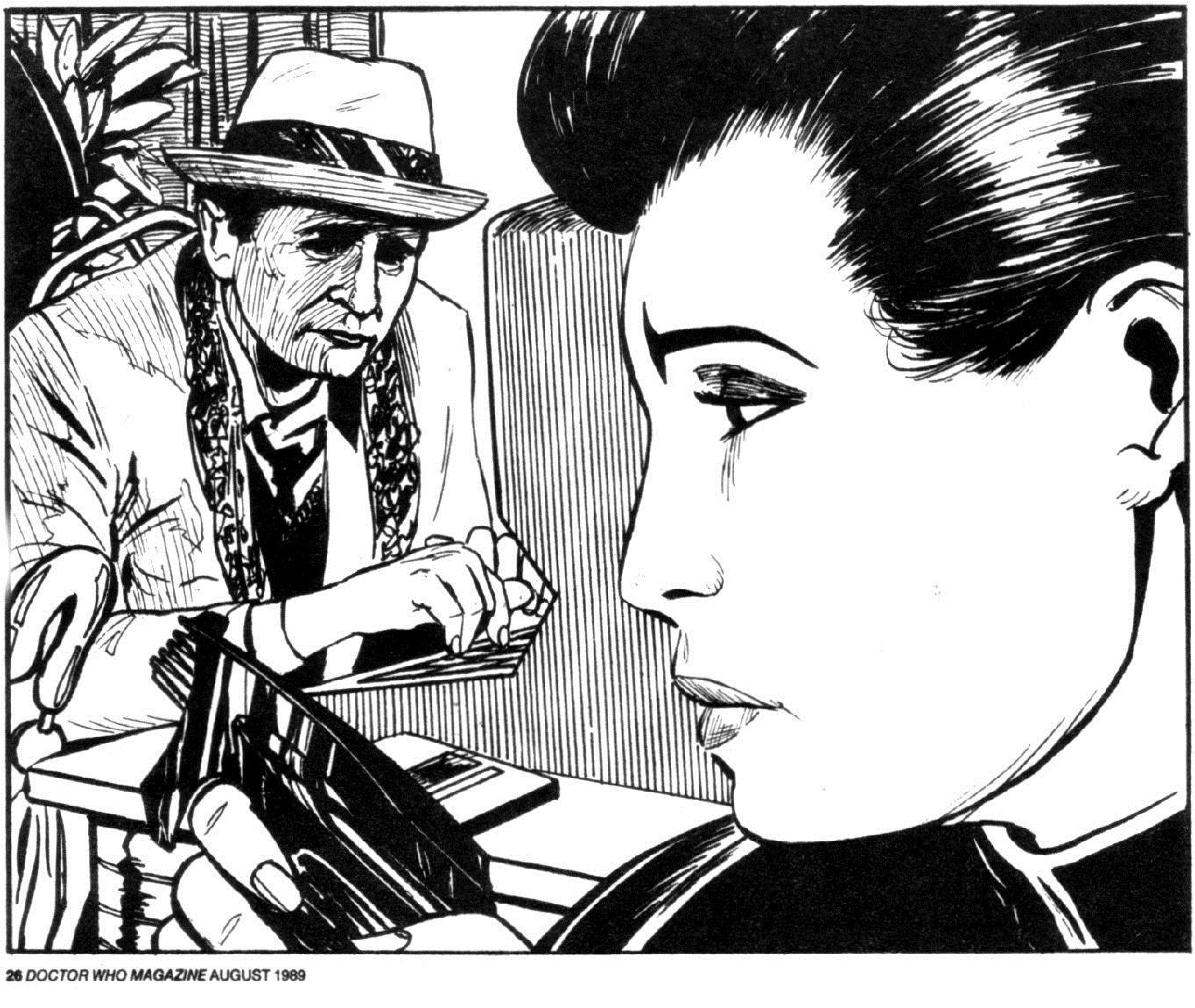
"Chronex. Just as I said," he declared with some satisfaction.

"And what exactly is *that,* Doctor?" asked Huksley.

"*That* has been illegal on most civilised planets for over seventeen millenia, where I come from. It's a mind expanding drug first developed by the Hysk to control their slave workers. In high dosage, it can cause hallucination, frenzied madness and death."

"What?" cried Huksley. "But how –"

"A side-effect of the drug is a dulling of the human awareness of time's passage. Although aging is not retarded



in any way, to the addict, it appears that his youth has been perpetuated eternally."

"Oh my lord . . ." she murmured.

"You've got your scoop, young lady, you've got your Infinity Season. The Fountain of Youth is a lethal hallucinogen, and now you've a Hysk invasion of your civilisation to boot. Are you familiar with the Hysk? Oppressive, totalitarian, unmerciful – and antisocial."

"Mankind is familiar with the Hysk, Doctor," interjected a voice from nearby. "They have feared our aspect for hundreds of years."

The Hysk was mostly in shadow, but there was no mistaking the multiple caliper-limbs and concentric mandibles of a mature adult.

"Your deduction does you credit, Doctor. I am Myskhurr, spearhead-coordinator of this insurgence."

"Waitaminute . . !" said the Doctor.

"Until your arrival, our presence on this world had gone unnoticed . . ."

"Waitaminute . . !" cried the Doctor.

"But now, it seems, we must deal with your unfortunate arrival . . ."

"Waitaminute!" bellowed the Doctor. "This is getting ridiculous –"

His words were interrupted by the fierce crack of Huksley's snub-gun, Myskhurr wobbled and then sank to the floor.

"Nice shot," admitted the Doctor, "if a little pointless."

"Why?" asked Huksley.

"The Hysk have been extinct for nine hundred years."

"You're kidding!" squeaked Molit, appearing from behind a screen.

"What are you doing here?" Huksley squeaked back.

"Do you know this man?" asked the Doctor. "This really is turning into some sort of Whitehall farce."

"Stop recording!" Molit yelled to someone they couldn't see. "This really is too bad. This could have been the scoop of the century. An Infinity Season if ever there was one . . ."

"This is all a fake? You orchestrated all of this?" yelled Huksley.

"Where did all the details come from? The drug formulae? The hologram of the Hysk?" asked the Doctor.

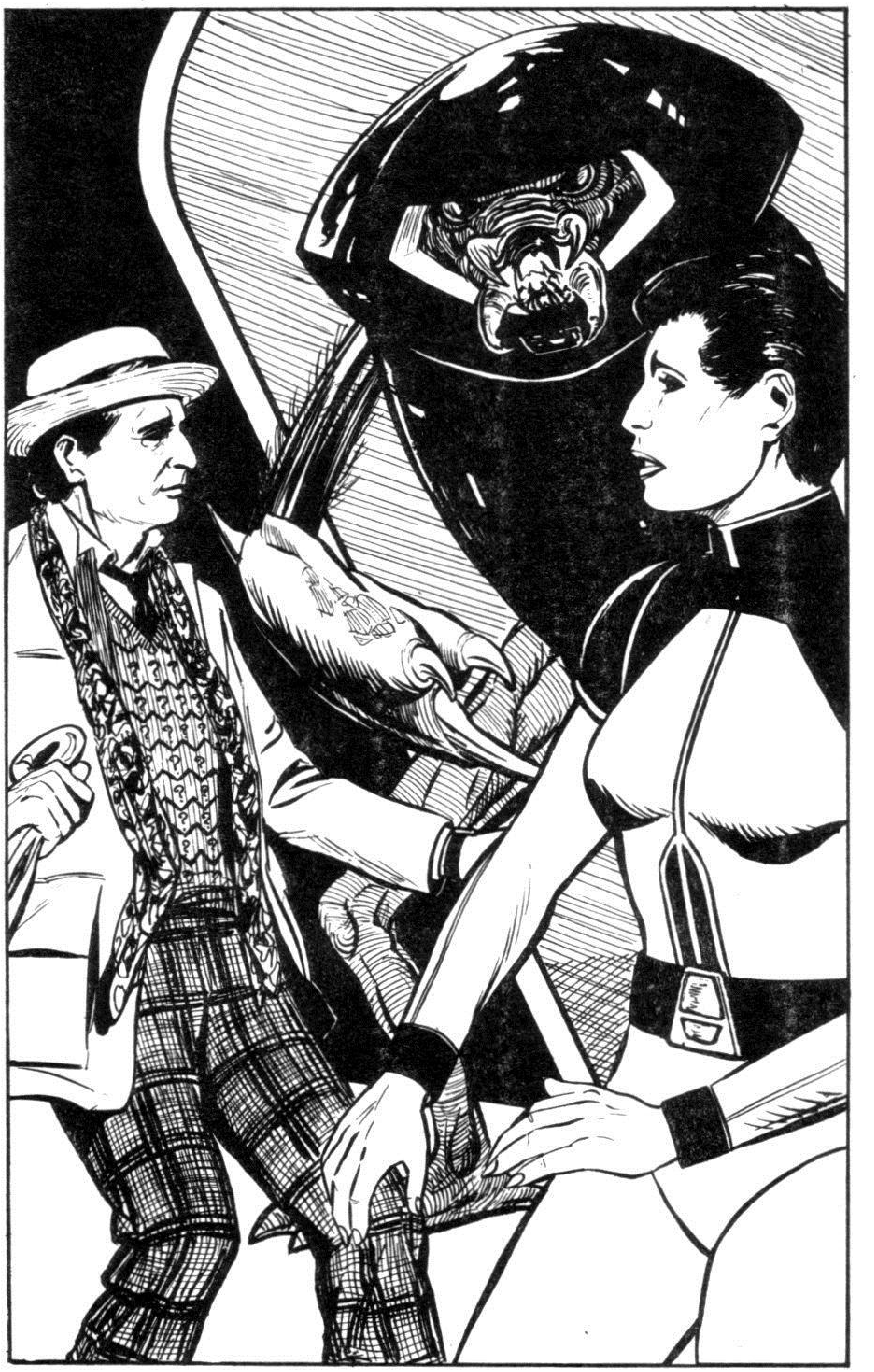
"UniMedia found a derelict spaceship out on the Rim. It seemed too good to ignore," said Molit, looking sad. "Are you sure about the Hysk? Really extinct?"

The Doctor nodded. Huksley shook her head in disbelief.

"This is too much. Too much. You've been lying. Lying! Come on, Doctor. I'm leaving!"

"Wait!" cried Molit. "If you promise secrecy, we can still get the scoop! What do you say?"

"Hang on, Huksley," called the Doctor after the departing girl. "I have some business to attend to, and I left something in your flat . . ."



"I have to go," said the Doctor. "Are you all right?"

Huksley, seated on her sofa smiled thinly and nodded. "Sure, Doctor, and thanks for your help. I can't believe that it was all a media ghost, a fraud. All because UniMedia wanted to command the ratings."

"Such is the nature of ambition, I'm afraid," replied the Doctor. "What will you do now?"

Huksley's smile broadened. "Oh, I have an idea . . . my own Infinity Season: the story of a scandal in the colonies, a plan to misuse the credibility of the Human Race, a tale of unscrupulous media folk . . . and it's all true!"

"That sounds like a great scoop to me – and the right thing to do." The Doctor turned to go. "I wish you luck . . ."

Another word of thanks was on Huksley's lips, but when she looked up, the Doctor had left the lounge. She started up to follow him, catching a hint of an odd noise from the shower closet.

"Doctor!" she called, "there was one thing I did mean to ask you. I assumed you were the agent Molit was sending in to fade me out. But Molit was behind it all. So where did you come from? Who sent you? Doctor?" She stepped into the shower closet, but of the Doctor, there was no sign.

By that time, of course, he was, at last, well on the way to Bonjaxx's party.

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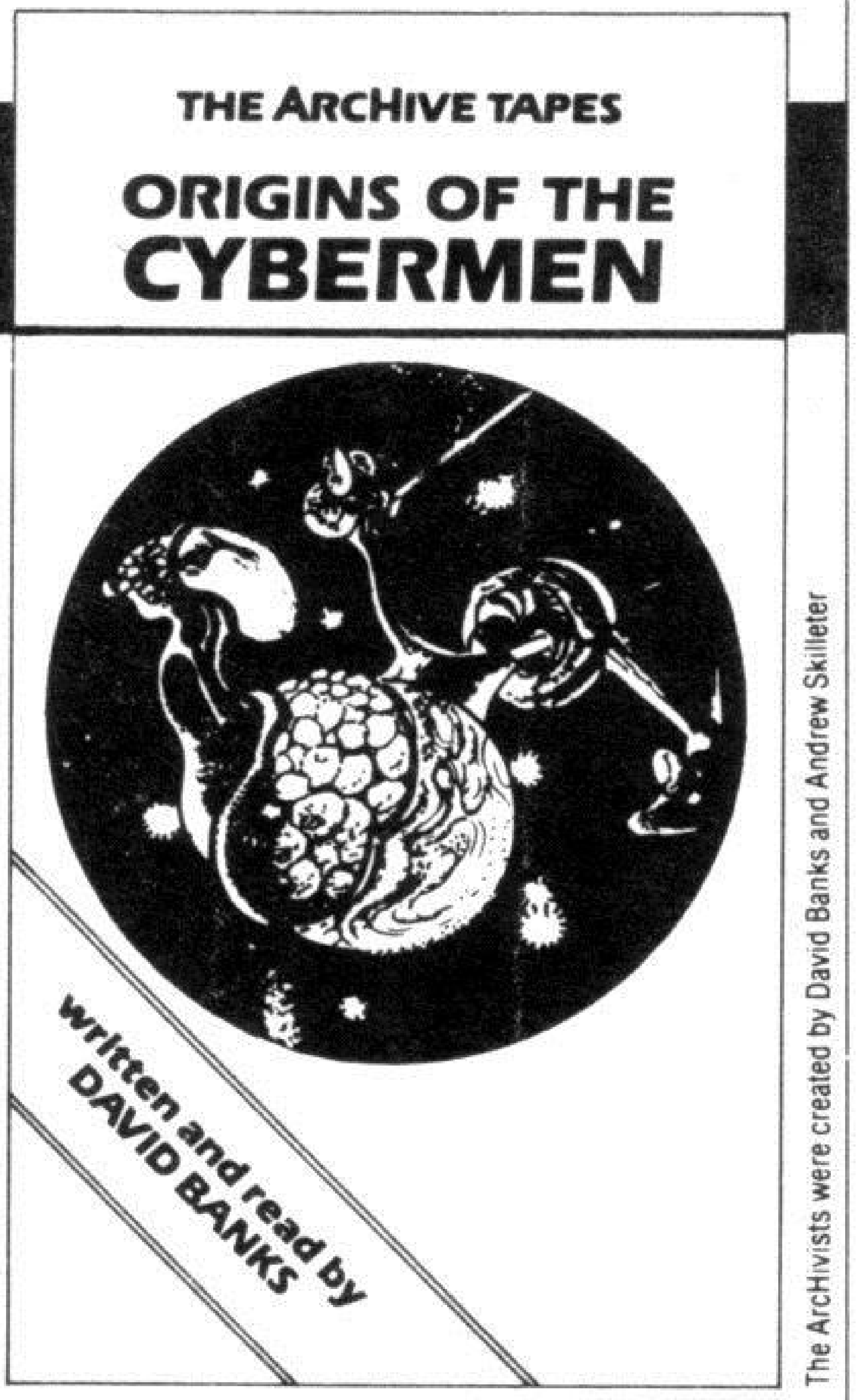

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CONVINCING DOCTOR

I have just spent a great afternoon at the Birmingham Alexandra Theatre watching *Doctor Who – The Ultimate Adventure*. The play was spectacular, with the most outstanding effects I have ever seen on stage.

I hope Jon Pertwee gets well soon. The beginning of the play began with Jon Pertwee, who was obviously under a great deal of distress; in the last few moments of the scene where the vice president was abducted, he had difficulty in saying his lines. He apologised to the audience and was helped off stage. At the end of the play Graeme Smith, who played Jason, informed the audience that this was due to fatigue.

After Jon Pertwee had left the stage, an announcement was made to the audience that David Banks would play the part of The Doctor and his part of Karl passed to his understudy. David Banks plays a very convincing Doctor. The costume that he wore resembled that of Peter Davison's all but the t-shirt that he wore under the jacket. He also made a few visual jokes, including putting his hat upon the TARDIS console while it was rising and falling. David Banks – Thank you for a great afternoon.

The laser tunnel was very impressive and was used to full effect. I had to laugh at the baggy trousers and the small animal named Zog was very amusing. Roll on the next *Doctor Who* play, if this is what we are going to get let's have more.

Ian Tutty,
Birmingham

HELP!

Over the last few months, we have received a number of complaints regarding membership enquiries and other matters relating to the Doctor Who *Appreciation Society, which is the British fan organisation recognised by the BBC. The co-ordinator of that society has now written to us, explaining some of the reasons for delay . . .*

In recent months there have been disturbing rumblings amongst *Doctor Who* fans regarding the *Doctor Who* Appreciation Society. The most common complaints concern lack of response from the Executive regarding membership or merchandise enquiries.

I would like to point out that DWAS is run in our spare time and that it has become clear that the administrative overheads involved in the day-to-day running of the Society exceed the amount of spare time available to us; hence the delays in replying to letters.

Because of that we are desperate for new – and old – members to actually become involved on the administration side. Anyone who is interested in becoming an admin. assistant should write to me at the Society box number – and this time I promise to reply!

Craig Hinton,
PO Box 519,
London
SW17 8BU

EMBARRASSMENT

I would like to offer my condolences, via your magazine, to Jon Pertwee for *The Ultimate Adventure.*

True, a concept like *Doctor Who* is difficult to stage, and true, it was intended for younger fans (I hope), but that did not save me from shivering with embarrassment throughout.

The lasers were used to overkill, the sets – especially the TARDIS – were very shaky, and the songs left me wishing I'd stayed in and washed my socks instead.

Jon Pertwee coped admirably with all this, he even managed to rise above the threadbare plot and pathetic acting of all around him. David Banks should never have been let out of his Cyberman costume. The attempts to be socially relevant were fine, but surely Terrance Dicks is capable of better? Or perhaps not.

Still, all the youngsters there *really* enjoyed it – at 20, I must be getting old and cynical. Overall, I felt quite sad that Jon Pertwee should let his dedication to *Who* drag him down to this. The 'Bar Galactica' scenes are etched permanently on my mind, never to be forgotten, for all the wrong reasons.

Nick Walters,
Dudley

NO COMPUTERS!

In the Travelling Companions article in **Issue 149** on Benton, it was stated that John Levene's first appearance in *Doctor Who* was in *the Web of Fear*. In fact, he was in *The Moonbase* as a Cyberman extra in the Moon surface filmed inserts for the story.

Also, in Derek Paveley's letter in *You on* Who, he mentions the computer graphics in the *Doctor Who* stage play. There are no computer graphics. It irritates me to read reviewers refer to them. Hopefully your rehearsal article will help rectify this.

Tony Clark,
London

In addition to illustrating several recent issues of Doctor Who *Magazine and the Encyclopedia of the Worlds of* Doctor Who, *Tony worked with Special Effects animator Kevin Davies on the asteroid sequence for* The Ultimate Adventure.

GOOD NEWS

I am glad to hear a William Hartnell story is to be released at long last. After all, he was the original Doctor and it's only right that he should be represented on video.

However, I am disappointed that a better Pertwee story than *The Time Warrior* isn't being released and also that Tom Baker is getting another release. It's about time more Pertwee and also Troughton stories were made available. I only hope the powers that be get their act together and releases such stories as *Terror of the Autons, Claws of Axos, The Green Death* or *Inferno.*

Mr C. Watson,
15a Royal Avenue,
Ayrshire

THANKS

I have just read **Issue 148** of your magazine – it was great. The free poster is now the centrepiece on my wall. From your report on *The Ultimate Adventure,* it sounds great and I'm looking forward to seeing it.

The 'interview' with Frobisher was enjoyable, the 'Writing *Doctor Who*' feature interesting and I hope you do more of them. From the Visual Effects piece I realised exactly what goes into *Doctor Who* and *Invaders from Gantac* is excellent. Tip: do a text story occasionally, instead of the strip and give the Doctor a Companion – Frobisher?

Long live Sylvester, roll on Season 26 and of course, until Christopher Lillicrap does become Doctor Who, make mine **Marvel.**

Paul Spragg,
Bristol

WE DO WANT MORE – PLEASE?

Why is it that *Doctor Who* fans appear so willing to give in where repeat showings are concerned? Looking through the *Radio Times,* I have discovered that on BBC 1 alone there are over 26 hours of repeats in one week, slightly more on BBC2. How is it that the BBC can transmit as many repeats and yet the last re-showing of *Doctor Who* was in 1984?

There is little doubt in my mind that old series could achieve high ratings, so why are so many stories doomed to a life locked in a cupboard? With the popularity of the programme on the up, surely the time is right to fight for repeats. I feel that **DWM** should start a campaign for repeats, as it is only through the Magazine that the collective feeling of the fans can be felt. So come on everyone, write to the BBC and tell them how you feel. Let's see what a little pressure can do.

Alex Sturold,
Worthing

We've received many, many letters on repeats of Doctor Who, *but there still seems to be no reaction from 'the powers that be'. The problems of repeats are immense, largely relating to contractural agreements with the tv associated unions and actors. Such agreements are currently under negotiation both at the BBC and ITV and changes may take place that mean more 'out of Doctor'* Who *will be shown.*

DEPRESSED KIWI

I am writing to you from New Zealand to complain about your competitions, particularly in **Issue 145.** On the title page of this magazine it says "25 Dalek and Cyberman sets must be won". 'Oh great,' I think, 'How fantastic.' I quickly flip to page nine and read – but what's this? "Entries [must be received] by 21st February, 1989" and I just bought this Magazine on the 8th May, almost as soon as it got into the bookshop.

I just don't think that it's fair for overseas fans. We miss out on all the competitions and we're five years behind you in the current series. Just for once I would like to enter a *Doctor Who* competition and maybe have a chance of winning a *Doctor Who* model of some sort. What can I do? Your magazine doesn't even have a New Zealand cover price – can't you print overseas prices on the cover?

Adam Moffitt,
45 Abraham Crescent,
Palmerston North,
New Zealand

Sorry to hear about the delay you're having getting the Magazine, Adam. We can only suggest subscribing to ***DWM****, which means you will get copies much faster (they're issued straight from the printers). The overseas (non U.S.) rate is £25.00. It means that a bumper issue, like* ***Issue 150****, will cost you the same as the regular issue – Ed. You also mentioned the Dapol ad in your letter – as you will now know, Dapol have an Australasian distributor, so you should be able to get their models more easily.*

DATA COILS

Postcards and brief entries only please, stating name, address and likes. Hey, we know you like Doctor Who*, so you can leave that bit out, OK? Letters to this page will be given to the Ancient Haemovore.*

RICHARD BOOKER 35 Hunshelf Park, Stocksbridge, Sheffield S30 SBT. 17, seeking fans from anywhere or anytime interested in *Who* and snooker. Preferably foreign but all letters (except ones from 'Nerds') replied to. Is Nerds a planet or something?

STUART CAPON, 16 Orchard Way, Flegburgh, Great Yarmouth, N29 3AY. 16, seeks 14- to 16-year-old female pen pal who is totally mad on *Doctor Who* and thinks Sylvester McCoy and Sophie are brilliant.

SGT JOE CULP c/o 6592 ABG/CCQ Los Angeles AFB, PO Box 92960, Los Angeles AFB CA 9009-2960 USA. 25, SSgt in US Air Force working in space program who enjoys *Who* and collecting comics.

JOSH COTTRELL, 40 Willoughby Avenue, Thornton-Clevely's, Blackpool, Lancs., FY5 2BW. 15, would like pen pal of about the same age, male or female, especially from Australia or America. Interests: Second and Seventh Doctors, *The Avengers*, art and writing.

TODD LAND 200 E 6th Avenue, Conshohocken, PA 19428 USA. 15, seeks pen-pals of all ages from anywhere on Earth. Also interested in starting a *Doctor Who* role-playing game by mail.

LIZ LITTS 4638 N. Malden, Chicago IL 60640 USA. Tom & Colin Baker obsessive, recently converted to Sylvester McCoy. Stark raving Anglophile: other interests include traditional folk music, reading classics, C.S. Lewis' writing and the country life. Would love to hear from UK and Ireland but anywhere else will do. All letters answered cheerfully and promptly.

VIVIEN R. SEPPALA 1118 5th Avenue #713, Seattle WA 98101 USA. 30, would like someone to keep

NIGHTMARE FAIR WINNERS

The following readers won copies of *The Nightmare Fair*, the Target novel featuring the Sixth Doctor by Graham Williams: John Bulatude, Norwich; Sarah Cheesman, Heysham, Lancs; Wai Wah Chan, New Malden, Surrey; S. Cook, London; Bill Farrington, Bolton, Lancs; Brian Peter Huelin, Oxford; C. Nicol, Dundee; James Pask, Grantham; Stephen Rees, Victoria, Australia; and Jennie Symonds, Lowestoft, Suffolk. Thanks to the 1200 readers who voted in our **DWM** Survey.

NEXT ISSUE: *Nemesis of the Daleks* begins, a four-part comic strip epic, by Steve Alan with art by Lee Sullivan! Can Absiom Daak and the Doctor defeat the latest Dalek menace? PLUS: we continue our new season previews. We bring you the final part of our stunts article and former *Doctor Who* designer Barry Newbery takes us behind the scenes of *The Tribe of Gum*, with some exclusive, never before published photographs from this first story! Gallifrey Guardian, Matrix Data Bank and Off the Shelf round off Issue 152, on sale 10th August price £1.25.

COLOUR
PHOTO OFFER 14
THE RAY CUSICK COLLECTION

The Dead Planet

RC 1 Two Daleks in city corridor
RC 2 Dalek entering control room
RC 3 Two Daleks at controls with manacled Susan in background
RC 4 Dalek with Susan in background
RC 5 Susan, Barbara and Alydon helping injured Thal in city
RC 6 The Doctor talking to Dyoni in jungle
RC 7 The Doctor walking away from Dyoni
RC 8 The Doctor and Alydon with Dalek/ machine by TARDIS
RC 9 Alydon and Dyoni by Dalek machine
RC 10 The Doctor lecturing Dyoni and Alydon
RC 11 The Doctor, Dyoni and Alydon by TARDIS wth Ian in background
RC 12 Alydon and Dyoni with Ian in background
RC 13 The Doctor coming out of the TARDIS whilst others bid farewell

The Keys Of Marinus

RC 14 The three judges of Millenium
RC 15 The Doctor, Ian and Barbara in luxurious surrounding
RC 16 Barbara and Susan being waited on by hand-maidens
RC 17 Ian and The Doctor and four hand-maidens
RC 18 Altos grabbing Barbara's wrist, whilst The Doctor looks on
RC 19 Barbara, Ian, Susan, The Doctor and Altos
RC 20 Sabetha about to revive Susan
RC 21 The Doctor and Sabetha
RC 22 Altos and Sabetha by brain creatures' machine
RC 23 Ian, Barbara Doctor in 'shabby' surroundings (as seen by Barbara)
RC 24 Altos, Susan, Ian and The Doctor in 'shabby' surroundings
RC 25 Ian and Barbara and three of the Brain Creatures
RC 26 Ian consoling Barbara
RC 27 A Brain Creature (close-up)

The Sensorites

RC 28 Ian standing beside Doctor and Maitland seated at the control console
RC 29 Ian, Maitland, The Doctor and Carol at control console
RC 30 The four time-travellers, Maitland and Carol standing in control room
RC 31 Susan and the others from the Sensorites viewpoint
RC 32 The Doctor, Ian, Maitland and Carol confronting two Sensorites
RC 33 The Sensorites enter the control cabin (front view)
RC 34 The Sensorites enter the control cabin (side view)

The Chase

RC 35 A Dalek half buried in sand being dug out
RC 36 A Dalek searching round for its prey in the sand dunes

PRICES:

MEDIUM	**(8' X 6')**	**£1.80 (US$ 5.00)**
LARGE	**(10' x 8')**	**£3.00 (US$ 7.50)**
EXTRA-LARGE	**(14' x 11')**	**£5.00 (US$ 12.00)**

* Please add 30 pence per total order (US$ 2.50) for postage and packing
* All other countries please add 15% to order value for postage and packing
* All cheques/P.O.s should be made payable to : JOHN G McELROY
* Please order photos by number and size e.g. RC15(M); RC22(XL) etc.
* Please allow 28 days for delivery
* Please note that these photographs are not BBC copyright photos

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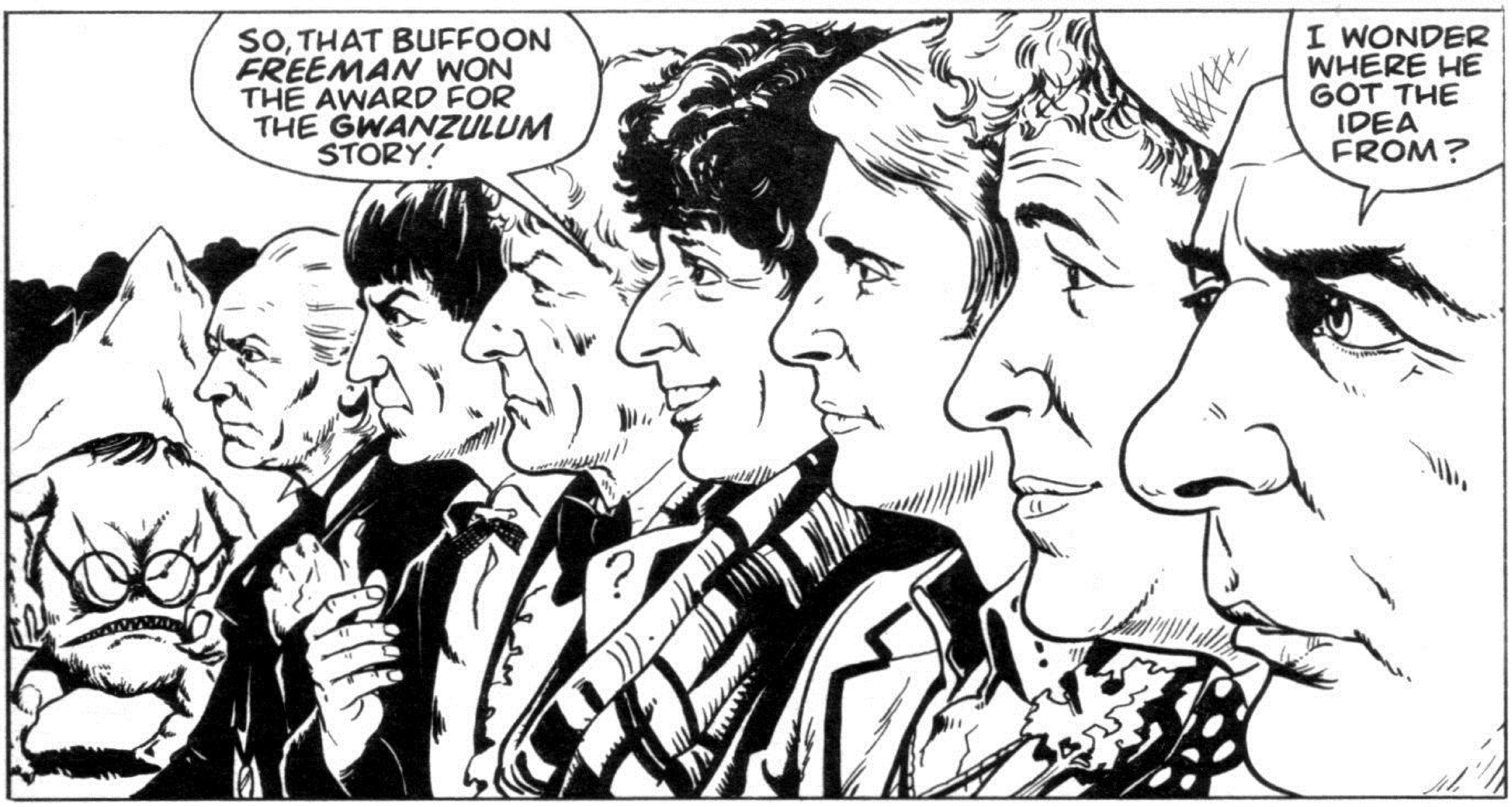
SURVEY RESULTS


SO, THAT BUFFOON *FREEMAN* WON THE AWARD FOR THE *GWANZULUM* STORY!
I WONDER WHERE HE GOT THE IDEA FROM?

We've continued *You on* Who this issue to bring you the ***Doctor Who Magazine*** Survey results. The Season 25 results were featured last issue.

We received slightly more votes for this section than we did for the Season 25 survey. This was mainly due to the fact that readers writing from certain American States had not yet seen the anniversary season. But again, the percentages are calculated on the total votes for any one specific category.

BEST COMIC STRIP

"After Pat Troughton's sad death in March, 1987 the Beeb will never again do a story featuring all the Doctors. So it was a great joy to see them all together in the comic strip."

Angela Smith,
Southsea,
Hants.

Voted top in this category was *Planet of the Dead,* written by John Freeman and drawn by Lee Sullivan. The story featured all seven Doctors, albeit six of them were disguised Gwanzulum!

"I thought the first Doctor's script was exactly right! 'Pipsqueak!'"

D. Mayhew
London

The comic strip likeness of the current Doctor has received some heavy criticism, as did some artwork on certain stories this year. However, those who want to see the comic strip dropped completely are in a minority. Next year will see strip stories separated by text stories (something suggested by many readers), rather than single episode strips, and future stories will see the return of some old foes and Companions . . . Ace is not scheduled to appear in the strip in the near future, but you never know!

80.6% of **DWM** readers stated that the Doctor's tv adversaries should appear in the comic strip, the Daleks being particularly popular. Following this issue's text story, be sure to catch the next four issues for *Nemesis of the Daleks,* featuring both the return of the metallic meanies and Abslom Daak, Dalek Killer. The story is drawn by poll winner Lee Sullivan and written by Steve Alan from a plot by former *Who* strip editor, Richard Starkings. John Freeman takes over the editing of the strip from Issue 156.

BEST ISSUE

Inevitably, the 25th Anniversary Special won first place in this category. Congratulations to its editor, Louise Cassell!

"All the BBC did to commemorate our hero's 25th year was to print a feature on the Companions(!) in the Radio Times. *I was pleased you filled the gap which should have been filled with a* RT Special."

Peter E. Ellis,
Basildon

Readers will be pleased to hear that another Special is being considered, to celebrate **DWM's** tenth anniversary in October. Also, **Issue 154,** on sale that month, will feature a free poster of Tom Baker and the Sontarans, drawn by Alister Pearson. Other projects are under consideration, but these remain top secret!

FAVOURITE FEATURE

Interviews were voted top and many of you sent in suggestions for us, including people behind the scenes, merchandisers and top officials at the BBC. The Sophie Aldred interview in **Issue 139** was especially popular.

We will be looking at many of these ideas to see if they are possible – meanwhile we have an exciting line-up of interviews already under consideration, which includes former producers, directors and Companions – and none of them penguins.

The new-look Gallifrey Guardian was the surprise runner-up in this category, although many people with access to fanzines still find us slow on news. This was a complaint last year, too, but we hope that our news content has improved since then, now the number of writers working on the magazine has increased. News on the movie – still a possible event – remains very sketchy, as finance is still being hunted.

The *Beyond the TARDIS* section has proved very popular and regular merchandise round-ups will be added to our

▶

coverage in future, another oft requested item.

THE STRANGE BIT

A few people wrote that *Doctor Who* was the only SF tv programme they watched, but at the close of the day the vast majority of you participated in this section of the poll. *Star Trek* and *Star Trek: The New Generation* (the latter scheduled for transmission on BBC tv next year) came top of the poll, closely followed by *Blake's Seven, The Avengers* and *Quatermass*. The list of tv SF series you remembered or enjoyed seemed endless – everything from *Kolchak: Night Stalker* to *The Clangers!*

Fans of fantasy will be pleased to hear that Marvel will be launching a sister title to **DWM** later ths year, covering such material.

THE CARTOONS

Tim Quinn and Dicky Howett's *Doctor Who?* proved to be as popular as ever, accumulating a 91.7 per cent positive vote. Don't worry, they're staying, as will *Nick's View,* which did well considering it is a relatively new inclusion. We strive to keep it off *You on* Who!

NEW ITEMS

We received many suggestions for new items for the magazine: a Producer's column, regular merchandise and convention reports, monster spotlights and free gifts were the most popular requests. Almost everyone who wrote in suggested an interesting new feature.

Most of the letters received offered useful constructive criticism and were very complimentary. There was a great deal of satisfaction in occasionally coming across a survey that, when asked "What do we miss out?" proclaimed "NOTHING!" We're not resting on our laurels, though, as the next few months will show.

Thanks to everyone who wrote in and see you next season!

Twenty-Fifth Season Survey counted, cross-checked and back-tracked by Paul J. Smith, with additional comments from the Editor. No, we're not going to tell you which ones.

BEST COMIC STRIP

Planet Of The Dead	50.4%
Claws Of The Klathi	24.9%
Echoes Of The Mogor	11.7%
Culture Shock	5.0%
Keepsake	3.6%
Crossroads	3.2%
Redemption	1.2%

BEST ISSUE

1. 25th Anniversary Special	45.9%
2. Issue 142	12.6%
3. Issue 144	10.3%
4. Issue 138	8.6%

BEST FEATURES

1. Interviews
2. Gallifrey Guardian.
3. Matrix Data Bank.
4. Off The Shelf.
5. *You On* Who.
6. Archives.
7. Travelling Companions.
8. Comic Strip.
9. Episode Guide.
10. Rel-Time.

YES / NO CATEGORIES

Companion In Comic Strip?:	YES:	74.5%	NO:	25.5%
Should This Be t.v. Companion?:	YES:	58.9%	NO:	41.1%
More t.v. Monsters In Comic Strip?:	YES:	80.6%	NO:	19.4%
Longer Stories Prefered?:	YES:	69.8%	NO:	30.2%
Nick's View:	YES:	67.1%	NO:	32.9%
Doctor Who? (Quinn/Howett):	YES:	91.7%	NO:	8.3%
Cover Artwork:	YES:	75.1%	NO:	23.3%

RELTIME

Please note this column is compiled six weeks prior to publication date – send to **Rel Time,** *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.e. or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the Doctor's Date Book.

THE ULTIMATE ADVENTURE TOUR

All dates listed are starting dates for show at that venue. Box office telephone numbers listed where known. You are strongly advised to check on ticket availability before travelling. Disabled access: all theatres are now supposed to have access for a minimum of two wheelchairs, but again, checking is advised.

July 10th, Grand Theatre, Wolverhampton (Tel. 0902 714775); July 17th, Theatre Royal, Northampton (Tel. 0604 24811); July 24th, Marlowe Theatre, Canterbury.

EXHIBITIONS

***Doctor Who* Exhibition** 10th-15th July. The Grand Theatre foyer, Lichfield Street, Wolverhampton. Exhibits include props, merchandise and "a home made Dalek". Dear me, these back street laboratories are tampering with forces beyond our control, you know. Further details from the Willenhall *Doctor Who* Society, No. 2 Buckingham Drive, Willenhall.

***Doctor Who* Exhibition,** Space Adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Includes shop selling an extensive range of *Who* merchandise! Tel: 01 378 1405.

***Doctor Who* Exhibition,** Longleat House, near Warminster, Wiltshire. Open until the first week of November, 10.00am-6.00pm. Admission 70p.

EVENTS

Saturday 5th-6th August

ZygCon University of Essex, Colchester. Confirmed guests include Nicholas Courtney, Richard Franklin, Deborah Watling, Stephen Wyatt, Mark Ayres, artists Alister Pearson, (Target, *Doctor Who Magazine*) and Colin Howard (Target). Plus **DWM** Editor John Freeman and cartoonist Dicky Howett. £6 weekend ticket, accommodation not included. Details: Paul Bensilum, 11, Sandown Close, Great Clacton, Essex CO15 4PP Tel: 0255 426509.

Saturday August 26th-27th

Honeycomb Swindon, Wiltshire, England. Fun *Doctor Who* convention, no guests announced as yet. The same venue and several of the same committee as Leisure Hive I-IV. Costs: £10/1 day, £20/2 days, include 5 saes with 10 IRCs. More info/sae plus 2 IRCs: Honeycomb, c/o Daniel Cohen, 48 Gurney Drive, London N2 0DE, England.

Saturday 2nd September

Dalekcon is on! The day of the Daleks – a spectacular one day Dalek event celebrating over a quarter of a century of the most famous robot creatures in the Universe. The event will be held in South London, registration fee £10. There is no registration on the day so please book early to avoid disappointment. For more details and registration form write to Julian Vince, c/o 25a Launceston Road, Perivale, Middlesex UB6 7EX. Limited to DWAS members only – please quote current membership number when writing, plus s.a.e.

Friday 22nd-24th September

Timelord '89 The Ramada Hotel, 3110 Olentangy River Road, Columbus, OH 43202. The Sixth American Time Festival: invited guests include Anthony Ainley, Nicholas Courtney, John Nathan-Turner and Gary Downie. Plenty of things going on here, including cabaret, *Doctor Who* museum as well as guest panels. More details from the Time Lords of Miami Valley, 667 East Church Street, Urbana OH 43078.

CLUB SPOT

INTERNATIONAL

The International *Doctor Who* Appreciation Society – a new fan society aiming to co-ordinate *Doctor Who* fan activity worldwide. It's planned to have a quarterly newsletter detailing worldwide *Who* activity. A subscription service may also be introduced at a later date, but at present interested persons should contact the IDWAS, c/o Neil Every, "Chartru", Mont Felard, St. Lawrence, Jersey, The Channel Islands, UK. Please enclose a large s.a.e. or envelope plus International Reply Coupons for a reply. This organisation is *not* connected to the UK *Doctor Who* Appreciation Society.

DALEK CONTINUITY

David Howe works on putting *Remembrance of the Daleks* in its place . . .

In **DWM Issue 147,** I asked in *Matrix Data Bank* if anyone had any ideas as to how *Remembrance of the Daleks* fitted in with existing Dalek and *Doctor Who* mythology. Using the suggestions we received, I've attempted to do just that here, making use of the history of the Daleks developed by John Peel in *The Official Doctor Who and the Daleks Book.* I would like to stress that my ideas of how *Remembrance* fits in are based on some facts I have invented for this purpose – just as John has created new material in writing his history. Please feel free to disagree or invent your own history accordingly.

***The chronology of* Remembrance:** Possibly the most problematic area in *Remembrance* is the exact date that the first Doctor left Earth with Susan, Ian and Barbara and when the Seventh Doctor arrived with Ace. A calendar states it is November, the Doctor states it is 1963, a television announcer says it is 5.15 on a Saturday, and yet it is still light outside.

There is nothing in the *An Unearthly Child* episode to suggest that it is November, or even 1963, except that it is dark outside and Susan likes walking home in the fog, suggesting winter. We do know that it is not a Friday, as both Susan and Barbara refer to seeing each other "tomorrow". The dating of this first story therefore comes from all subsequent times that Ian and Barbara say they are from 1963, and the information given in *Remembrance of the Daleks.*

If we assume the calendar is right, then the tv series being announced is either *Doctor Who* or it isn't. Several people agreed with me that *Doctor Who* does not exist in the *Doctor Who* universe (or Whoniverse), so all assumptions based on actual *Doctor Who* transmission dates are invalid. It is also quite impossible within the context of *Remembrance of the Daleks* for it to have been 5.15 when the tv announcement was made – the cast have only just had breakfast and actually go to lunch afterwards. The whole of the story from when the Doctor arrives at the undertakers is set on the same day (with the exception of the final scenes at the funeral) and it is light outside throughout. The announcer must have made a mistake with the time and the programme about to start cannot be *Doctor Who.*

An Unearthly Child could then be placed at any time from October, 1963 onwards – the vicar comments that the grave (planned for the Hand of Omega) has been ready for a month and there must be that period of time between the First Doctor making arrangements and leaving suddenly, and the Seventh Doctor arriving.

The First Doctor therefore arrives on Earth with Susan, bringing the Hand with him from Gallifrey. He plans its burial but has to leave suddenly, taking Ian and Barbara with him. This is some time between October and November, 1963. As a result of this, the actual owner of the junkyard, Mr I.M. Foreman (whose name Susan had adopted for convenience' sake) gets wind of the fact that the police are investigating the disappearance of two school teachers and a school girl who apparently used his address. Worried about some shady deals and some dodgy stock, he cleans the junkyard up and re-paints the yard doors – spelling his name wrong in his hurry. When the police arrive, there is nothing to incriminate him.

Once the First Doctor has left, the 'renegade' Daleks, who know about the Hand of Omega from when they scanned the Sixth Doctor's brain in *Resurrection of the Daleks,* arrive. They know about the school and the junkyard, but he hid the knowledge of the graveyard from them. Davros' 'imperial' Daleks also have this knowledge and they too arrive for the same reasons.

The Daleks have a month to infiltrate the school and place their transmats and agents before the Doctor arrives. The school caretaker is killed, which is why the post is vacant – perhaps he discovered the Daleks' arrival, to his cost.

How did the other humans know Daleks were called that? During his first encounter with the 'renegade' Dalek in the junkyard, the Seventh Doctor shouts "Dalek! It's me, the Doctor." The humans heard this exchange, so they knew the creatures were called Daleks.

The French Revolution Book: This is obviously a different book to the one lent Susan by Barbara, because she never returned it. It also looks different.

Harry's children: The Seventh Doctor has re-visited Earth many times since 1963, so knowing Harry's wife would have twins would not be difficult. He could have checked up on the café owner during *The War Machines,* or during his exile.

PLACING *REMEMBRANCE*

For those of you who have not read John Peel's history of the Daleks, the following is a list of his suggested order of events in the Whoniverse, with some relevant notes added:

DALEK CHRONOLOGY

- Origin from comics/*The Daleks* teleplay
- *Genesis of the Daleks*
- *The Daleks*
- Invention of space flight
- *The Dalek Invasion of Earth*
- Dalek wars begin, expansion of empire
- *Planet of the Daleks*/*Frontier in Space*
- Time Travel invented
- *The Chase*
- Mechon (Mechanoid-Dalek) Wars
- *The Power of the Daleks* (ship crashed during Mechon wars)
- *Day of the Daleks* (Time Vortex Magnatron developed)
- Movellan threat
- *Destiny of the Daleks*
- *Resurrection of the Daleks*
- Space Virus: Daleks immune due to viral technology developed to combat Movellan virus
- *Death to the Daleks*
- *Revelation of the Daleks*
- Davros destroyed by the Daleks
- *Mission to the Unknown*/*The Daleks' Master Plan*
- Dalek empire contracts
- *The Evil of the Daleks*
- Final end of Daleks on Skaro

I suggest that the events in *Remembrance* fit in after Davros escapes from the virus in *Resurrection.* He finds himself on Necros (*Revelation*) and after experimenting with creating new, improved Daleks, including using cybernetic implants, finds a method of cloning himself. A trap for the Doctor is devised, and a method of extending his control outside his Necrosian lair.

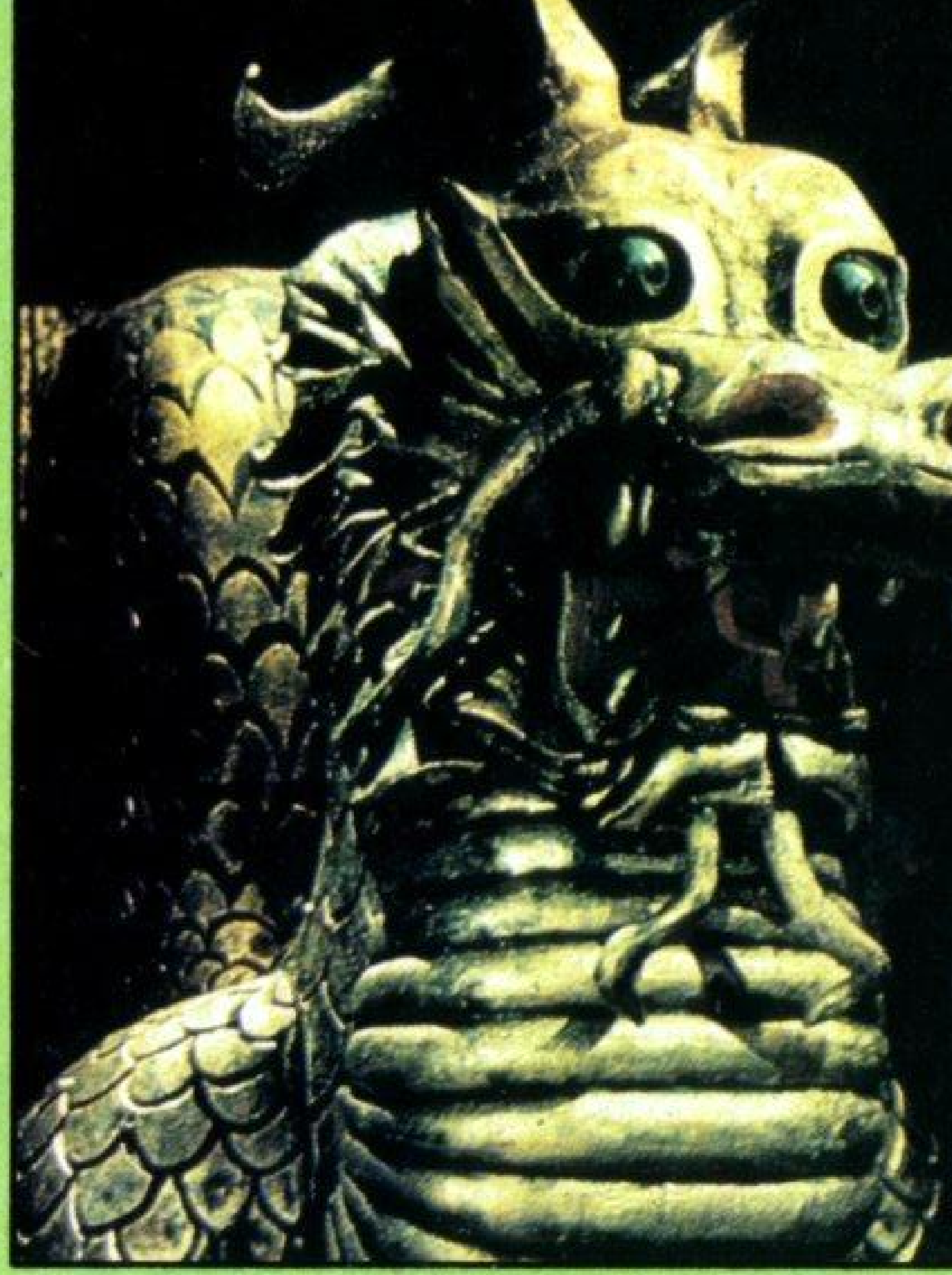
Davros clones himself, placing a clone in a Dalek shell and calling it an Emperor to hide the fact that it is Davros. This Emperor Dalek is sent to Earth, with some Dalek troops, to obtain the Hand of Omega and give his imperial Daleks the ultimate power of complete time travel. Once the Daleks loyal to the emperor on Skaro discover Davros' plans on Necros, they put in motion plans to foil him both there and on earth.

When the Davros clone finally has control of the Omega Device, he triggers it, spurred on by the Doctor's goading. As it flies towards Skaro, one of the Daleks on the mothership states that it is entering Skaro's time zone – it effectively jumps in time to where the Doctor has programmed it to go, and the only way the Doctor could destroy Skaro without invalidating all his previous Dalek encounters was to send it there after the final destruction of the Daleks in *The Evil of the Daleks.*

This solution may not be perfect, but it does tie up many of the elements that could cause conflict.

My thanks to everyone who wrote in, and whose ideas and suggestions have been incorporated into the above: Patrick McConkey, Jonathon Blum, Bryan McCormack, Richard F. Morreil, Stuart R. Maddison, Stephen Corfield and Nathan Cooke. This also answers the Matrix Data Bank questions from David Pand of Worthing and J. Jennings from Chesterfield. Please note that the views expressed in this article do not necessarily reflect the views of Doctor Who Magazine.

EPISODE GUIDE



SEASON 14: TOM BAKER

Code	Story Guide	No. of. Episodes	Novelised By	DWM REFERENCES			Original Transmission Dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
4M	**THE MASQUE OF MANDRAGORA** by Louis Marks Dir: Rodney Bennett	4	Phillip Hinchcliffe				4.9.76 25.9.76	Location shooting at Portmeirion. Tim Piggott-Smith played Marco. Robert James played the High Priest This is the first time we see the TARDIS interior to any great extent, including the new/old control room.
4N	**THE HAND OF FEAR** by Bob Baker and Dave Martin Dir: Lennie Mayne	4	Terrance Dicks				2.10.76 23.10.76	Sarah leaves. Glyn Houston played Professor Watson. Rex Robinson played Doctor Carter and Eldraad was played by Judith Paris and Stephen Thorne.
4P	**THE DEADLY ASSASSIN** by Robert Holmes Dir: David Maloney	4	Terrance Dicks	108		138 139	30.10.76 20.11.76	Only story to date to feature the Doctor without a Companion. First appearance of Borusa, played by Angus Mackay. Peter Pratt played the Master, George Pravda, Castellan Spandrell and Bernard Horsfall was Goth. **BBC VIDEO (U.S.)**
4Q	**THE FACE OF EVIL** by Chris Boucher Dir: Pennant Roberts	4	Terrance Dicks	116			1.1.77 22.1.77	Leela (Louise Jameson) joins. Leslie Schofield played Calib. Neeva was played by David Garfield.
4R	**THE ROBOTS OF DEATH** by Chris Boucher Dir: Michael E. Briant	4	Terrance Dicks	S82	136		29.1.77 19.2.77	Russell Hunter played Commander Uvanov, Pamela Salem, Toos. David Collings was Poul. **BBC VIDEO.**
4S	**THE TALONS OF WENG-CHIANG** by Robert Holmes Dir: David Maloney	6	Terrance Dicks	W86			26.2.77 2.4.77.	John Bennett played Li Hsen Chang, Christopher Benjamin, Jago and Trevor Baxter, Professor Litefoot. Storyline from an idea by Robert Banks Stewart. **BBC VIDEO.**

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

Doctor WHO

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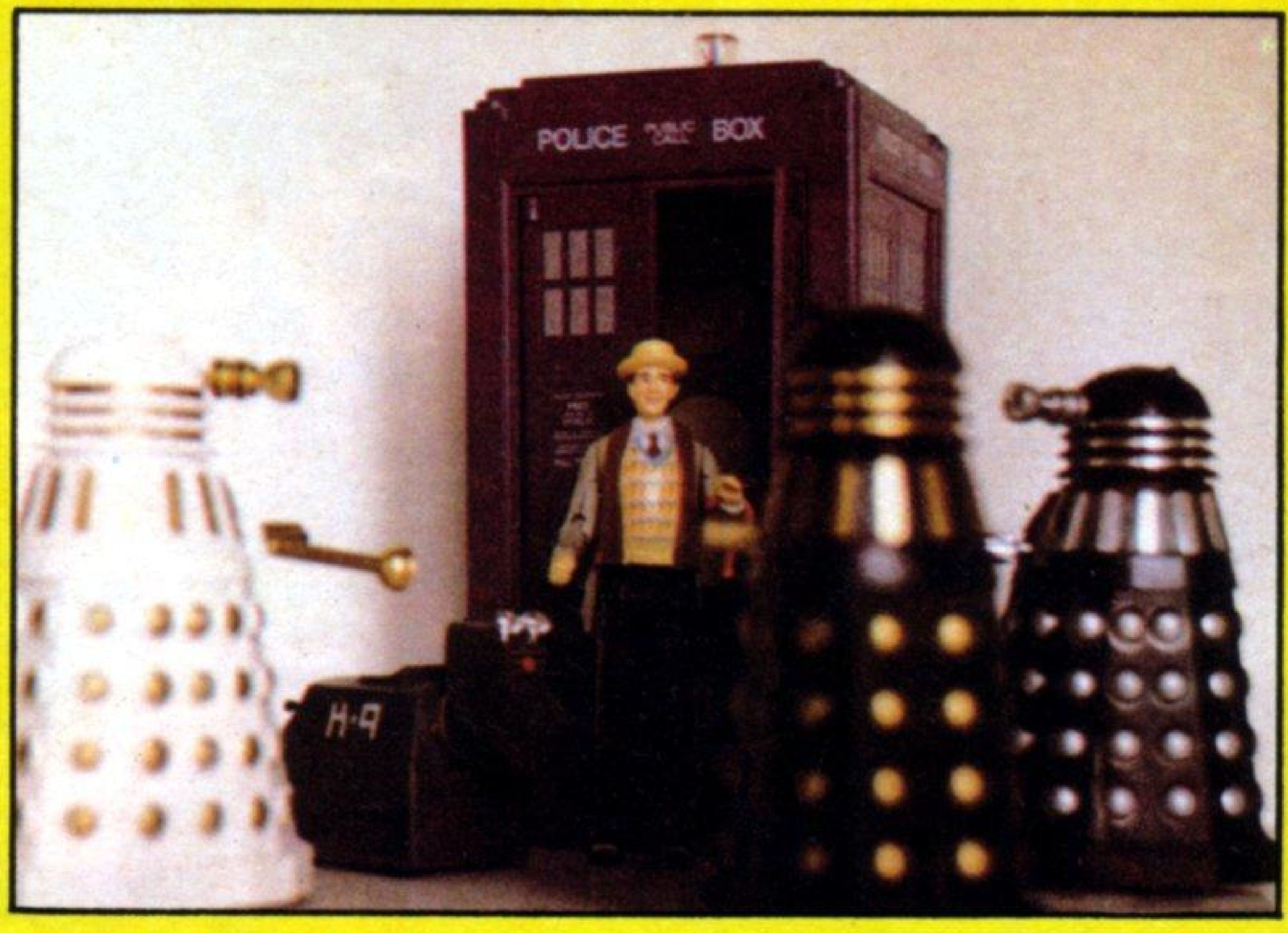

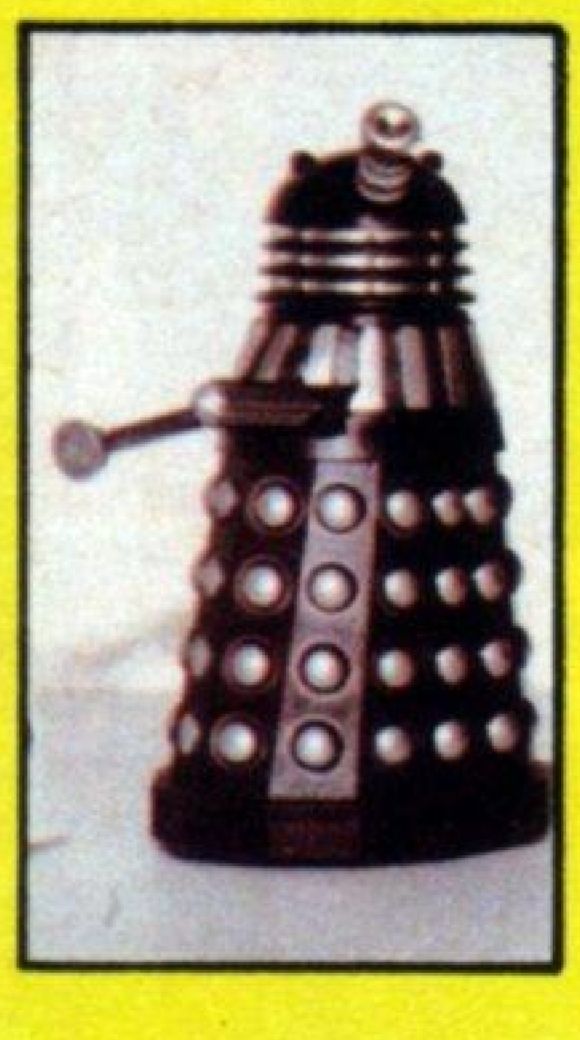

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